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A
CATALOGUE
OF THE
GREEK VASES
IN THE
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY
TORONTO

(LARGELY THE GIFT OF SIGMUND SAMUEL, ESQ.)

BY

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ASSISTANT PROFESSOR OF ARCHAEOLOGY IN THE UNIVERSITY OF TORONTO

EDITED, WITH ADDITIONS, AND AN APPENDIX OF RECENTLY
ACQUIRED VASES

BY

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ΑΠΟ ΤΟΥ ΜΟΥΣΕΙΟΥ
ΑΠΑΡΧΑΣ
ΤΗΝ ΕΚΔΟΣΙΝ ΤΑΥΤΗΝ
ΠΡΟΙΕΜΕΘΑ.

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AUG 30 1949

PREFACE

THE collection of vases in the Royal Ontario Museum of Archaeology began, shortly after the Museum was established, with a few gifts and purchases, and vases procured by Professor C. T. Currelly in Egypt, where he had many opportunities when excavating with The Egypt Exploration Fund. In 1919, however, Professor Currelly, Director of the Museum, who with comparatively small means has done so much in the way of gathering and purchasing antiquities for Toronto, secured a remarkable collection of Greek, Etruscan and Roman vases which Dr. W. Allen Sturge, of Icklingham Hall, Mildenhall, Suffolk, had assembled through long years by travel and purchase of specimens in such collections as those of Dodd, Bateman, Forman, Van Branteghem, Tyszkiewicz and others. The Sturge Collection was finally paid for by Mr. Sigmund Samuel of Toronto, who deserves our warmest thanks for this generous gift. The Petroncini Collection is the gift of the Members. Certain important vases (*e.g.*, Nos. 120, 283, 303, 305, 306, 307, 312, and 627-635) have been acquired by purchase out of funds. The growth of the Toronto collection, of which we publish here only the Greek vases and a few Etruscan or Italic vases influenced by the Greek, leaving to other volumes the Roman and Chinese vases, is due primarily to the shrewdness and sagacity of Professor Currelly with his keen instinct for the market and his love of Greek and Roman Art. He was ably assisted by one of my former students, Cornelia G. Harcum, Ph.D., Assistant Professor of the History of Industrial Art in the University of Toronto and Keeper of the Classical Collection of the Museum from 1920 to 1927, whose untimely death on May 19, 1927, was a great loss to archaeological scholarship. The catalogue is the joint work of us both. Miss Harcum spent an enormous amount of time on it, and without her it would never have approached completion. Both of us studied carefully all the vases. I dictated to her the descriptions, and she revised the manuscript, which was typewritten by Miss Fitz-Gerald of the Museum staff, who also rendered efficient aid. We both looked up many parallels and I visited almost all the larger museums in America and Europe with photographs in hand to compare them with the vases in those collections. Much literature and many parallels have been cited, but there is no attempt to be exhaustive, especially in the case of unimportant vases. Nor has it seemed necessary to write a history of Greek vase painting which is easily accessible in other books. The catalogue is limited to a description of the vases and a discussion of their decoration, style, and date, with enough parallels and citations of literature to enable anyone to get further information if it is needed. I spent three summers (beginning in 1921) and two shorter periods of three weeks in Toronto, studying the vases. Miss Harcum and I both supervised the photographing by Mr. Pringle of Toronto, who ably assisted us in trying to get the best possible results. Mr. Langley Rawles of the Museum staff made the drawings, and deserves high praise for his patience and long toiling. For the manual work incidental to the handling of so many vases, and the restoration of a number, many thanks are due to Mr. A. S. Gillan of the technical staff, who in circumstances of considerable stress, has given unweariyingly of his time and patience to advance the completion of the catalogue. It has been our object to illustrate every vase, and in many cases there are drawings as well as photographs of the same vase.

During the last stages, after long delays in getting financial support for publication, Mr. J. H. Iliffe, the present Keeper of the Classical Collection, has rendered great help by his scholarly revision and editing of the whole book, his many suggestions and his efficient help in putting the volume through the press. My friend, Professor J. D. Beazley of Oxford, was also kind enough to read all the galley proofs and to make many revisions and valuable suggestions. Finally our gratitude is due to the University of Toronto Press for their patience, excellent type-setting and for their competent and artistic work.

Baltimore, Md. DAVID M. ROBINSON
October 20, 1929.

Editor's Note

The descriptions of Nos. 73 *bis*, 251, 283, and 627-635 have been written by myself. The last nine are recent acquisitions, and are added in an Appendix at the end, having arrived too late to be incorporated in the body of the catalogue. It is hoped that this will cause no undue inconvenience.

An effort has been made to give as adequate a reproduction as possible of important new vases, both by drawings and photographs, *e.g.*, Nos. 633 (B.F. Amphora), 634 (Sabouroff Painter), and 635 (Polygnotus). Uniformity of spelling of Greek words has not been attempted; the authors have followed the English or the American system of transliteration according to their tastes.

I should like here to express my thanks to Professor Beazley for his attribution of No. 635 to Polygnotus.

All future accessions will be described, and the important ones illustrated, from time to time in the Museum *Bulletin*, which can be obtained free on application to the Department of University Extension, University of Toronto. Some accessions are already in prospect, but it was deemed undesirable to hold up the publication of the Catalogue any longer in order to include them.

Toronto, J. H. ILIFFE
August, 1930.

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PREHISTORIC VASES

THE BRONZE AGE (Nos. 1-108)

The collection is deficient in early and middle Minoan vases. There are no vases from Crete except four small late Minoan undecorated cups of buff clay such as have been found in great quantities at Cnossus. (But see Appendix).

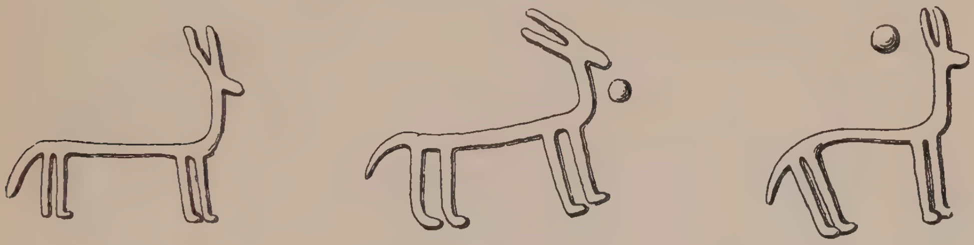
There is, however, a very important small black cup, (No. 73 *bis*, B. 981), height, 0.055m. (2 3/16 in.), diameter of mouth, 0.07m. (2 7/8 in.), wheel-made, which was found with nine others, at Egyptian Abydus in the rubbish heap of the first dynasty temple. Flinders Petrie and C. T. Currelly thought that they were of Cretan manufacture and they certainly are of the Cretan and not the Egyptian family, though it is difficult to believe that the wheel was used in Crete as early as the first dynasty. (See Petrie, *Abydos*, Part II, 1903, p. 38, and pl. XLII).

We turn first to the unpainted pottery as the earliest important class of vases represented in the Royal Ontario Museum of Archaeology from the point of view of chronology and development, and discuss the red polished Cypriote ware generally decorated with incised patterns.

CYPRIOTE WARE (3000-1000 B.C.).

Cf. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus, the Metropolitan Museum of Art*, pp. 11 ff; Walters, *History of Ancient Pottery*, I, pp. 241 ff.; Gjerstad, *Studies on prehistoric Cyprus*, pp. 88 ff.

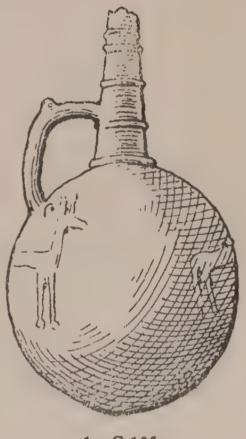
A. Red Polished Ware (3000-2000 B.C.)



1=C.135

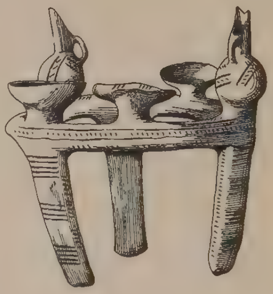
1. Large jug with handle. Accession No. C.135. Height, 0.496m. (19 1/2 in.). From Cyprus. Sturge Collection. (**PL. I**).

Somewhat globular body, though narrowed at top and bottom; long neck; handle at back of neck; moulded ridges round neck; knob on neck at either side of handle; snake in relief on vertical part of handle above half circle in relief. Three attenuated deer moulded on the shoulder. Cf. red ware vase from Paraskevi now in the Ashmolean Museum, *Journal of Hellenic Studies*, XVII, 1897, p. 137, Fig. 2. The vase has been shattered and extensively repaired. Vase No. 72 in the Metropolitan Museum is about the same size and of similar shape in body and handle but of duller colour. It has four bands about the neck and snakes and tresses of hair in relief. Cf. also No. 73 in the Metropolitan Museum. The



1=C.135

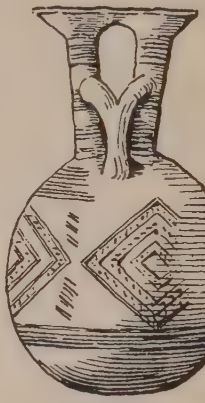
handles on all of these vases are imitated from wooden handles of gourd bottles. For handle cf. also Behn, *Vorhellenistische Altertümer der östlichen Mittelmeerländer* (Mainz, 1913) pl. V, 2b. About 3000 B.C.



2=C.139

2. Three-legged hollow ring supporting two bowls, two long-beaked pitchers of the early "Schnabelkanne" type, and a bird-like object. Accession No. C.139. Height to top of higher pitcher, 0.21m. (8 1/4 in.). Height of ring, about 0.127m. (5 in.). Diameter, 0.20m. (7 7/8 in.). From Cyprus. Sturge Collection.

Usual technique of red polished ware. The ring and the exterior sides of the legs are decorated with incised lines. The vases on the ring were probably for offerings to some deity, though small bowls on rings were sometimes used for lamps as in the case of certain specimens from Naucratis in Boston. Cf. especially Dussaud, *Les civilisations préhelléniques*, p. 356, Fig. 262 (similar ring with vases from Cyprus, in the Louvre); E. A. Gardner, *Naukratis*, II, 1888, pl. VII, 3. Cf. Gjerstad, *op. cit.* p. 115, Cultic Vessels. (**PL. II**).



3=C.148

3. Flask with double handle and two spouts. Accession No. C.148. Height, 0.248m. (9 3/4 in.). From Cyprus. Sturge Collection.

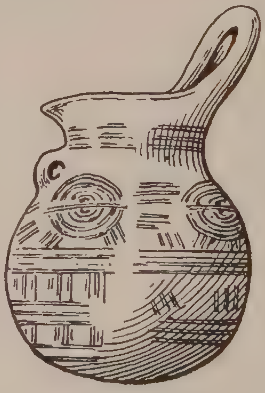
Usual technique of red polished ware. Decoration of incised lines filled with white to bring out the design. The handles and about one third of the body have been restored. Same shape as vase No. 87 in the Metropolitan Museum. (**PL. II**).

4. Schnabelkanne, "beak-spouted" bottle. Accession No. C. 141. Height, 0.149m. (5 7/8 in.). From Cyprus. Sturge Collection.

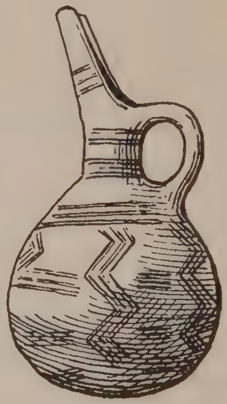
Somewhat globular body with long upright neck and trough-shaped lip imitated from the obliquely-cut neck of a gourd-bottle. Such bottles are still made from gourds in Cyprus. Technique and ornament like that of other red polished ware. No. 82 in the Metropolitan is similar in shape and decoration. (**PL. II**).

5. Vase with high handle at the back. Accession No. C. 138. Height with handle, 0.21m. (8 1/4 in.). From Cyprus. Sturge Collection.

Globular body with wide neck; string-hole in front. Lustrous red polish, possibly made by rubbing the surface with a small stone. Decoration of incised lines filled with white. The vase has been badly shattered and repaired and, as may be seen on the interior, much restored. (**PL. II**).



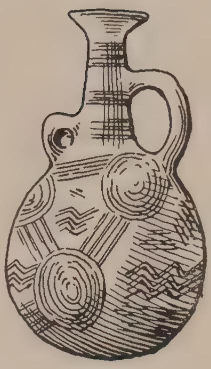
5=C.138



4=C.141

6. Flask with handle. Accession No. C. 140. Height, 0.22m. (8 3/4 in.). From Cyprus. Sturge Collection.

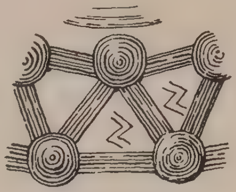
Pear-shaped body; high neck; flaring lip; string-hole at front of shoulder. Decoration of incised lines filled with white. The surface is a brownish red, not so brilliant as that of the preceding vases. Shape like that of No. 85 in the Metropolitan Museum. Decoration similar to No. 96 in the Metropolitan. (**PL. II**).



6=C.140

7. Flask with handle. Accession No. C. 146 Height, 0.153m. (6 in.). From Cyprus. Sturge Collection.

Form is somewhat similar to that of the preceding vase but body is thicker and neck shorter. Usual technique and ornament of red polished ware. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 65, and Walters, *History of Ancient Pottery*, I, pl. XI, 7.

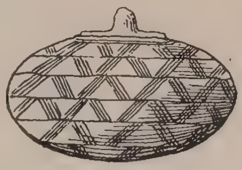


Pattern on body.

7=C.146

8. Box of oval form with elliptical lid. Accession No. C. 136. Height, including lid, 0.159m. (6 1/4 in.). Length, 0.254m. (10 in.). From Cyprus. Sturge Collection.

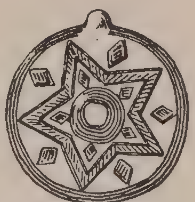
Similar to Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 15, C 76; *Corpus Vasorum, British Museum*, II, Ca pl. 3, 34; and Myres, *Handbook of the Cesnola Collection*, p. 15, Fig. 53, and p. 17, No. 76; Murray, *Handbook of Greek Archaeology*, pl. 1, 15; *Cyprus Museum Catalogue*, pl. VII, 45, and pl. IX, 46; cf. Dussaud, *op. cit.*, p. 234, Fig. 166. Myres calls it a skeuomorphic imitation. It represents a basket with its lid designed to be tied on by a cord through the string-holes in the cover and in the body. The lid has a little knob for a handle from which incised lines radiate. Decoration on body of the vase; incised lines filled in with white in bands of zigzag pattern. The University of Pennsylvania Museum in Philadelphia has a vase of the same shape, No. 4, dated 3000-2000 B.C. It has a rectangular cover with knob and on either side of the vase are high knobs. In Vienna is a similar box from Hagia Paraskeve near Nicosia (1895). Cf. Gjerstad, *op. cit.* p. 114, pyxis 3. (**PL. II**).



8=C.136

9. Bowl. Accession No. C.151. Height, 0.051m. (2 in.). Diameter, 0.111m. (4 3/8 in.). From Cyprus. Sturge Collection.

String-hole at one side of the rim. Cf. Myres, *Handbook of the Cesnola Collection*, p. 13, No. 12, p. 21, Nos. 125-128; Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. I, C 60 and C 62; Walters, *History of Ancient Pottery*, pl. XI, 4. Similar bowls in the Art Museum in Boston and in the Museum of the University of Pennsylvania (5 and 6). (**PL. II**).

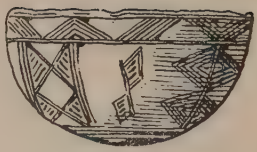


Pattern on bottom.

9=C.151

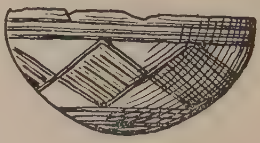
10. Bowl. Accession No. C.153. Height, 0.064m. (2 1/2 in.). Diameter, 0.99m. (3 7/8 in.). From Cyprus. Sturge Collection.

Similar to the preceding, but with different design.


10=C.153

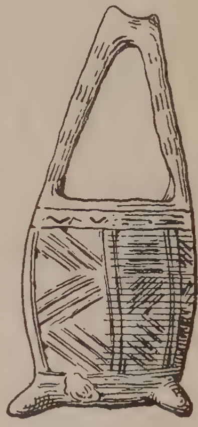
11. Bowl. Accession No. C.145. Height, 0.051m. (2 in.). Diameter, 0.10m. (4 in.). From Cyprus. Sturge Collection.

Similar in form to Nos. 9 and 10. Decoration of incised lines filled with white forming a band of lozenges around the body.


11=C.145

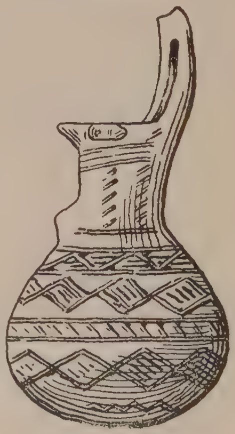
12. Vase with handle. Accession No. C.137. Height to top of handle, 0.229m. (9 in.). From Cyprus. Sturge Collection.

Form that of skin or leather bag with strap-handle. Two projections at the bottom imitate the feet of an animal as seen on a wine-skin. The handle reminds one also of basket-handles. Decoration of incised lines. Cf. Gjerstad, *op. cit.* p. 126, bag 1. (**PL. II**).


12=C.137

13. Vase with strap-like handle. Accession No. C.142. Height, 0.149m. (5 7/8 in.). From Cyprus. Sturge Collection.

Rounded base, somewhat globular body, high wide neck with knob at front, strap-handle at back. Decoration consisting of bands of lozenges and other incised lines. Cf. Nicole, *Catalogue des vases peints du musée national d'Athènes*, supplément pl. II, 513. (**PL. II**).

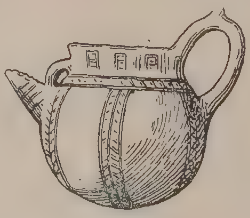

13=C.142

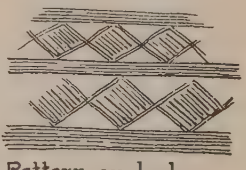
14. Pear-shaped flask. Accession No. C.143. Height, 0.150m. (5 7/8 in.). From Cyprus. Sturge Collection.

Form somewhat similar to No. 6, but handle extends from spreading lip to base of neck. Polish worn away in some places. Decoration consists of incised pattern of bands and lozenges. Cf. No. 96 in the Metropolitan Museum (IV, d) which is the same shape but has concentric circles. Same design of lozenges in No. 83 in the Metropolitan, and on one of two similar vases in the collection of D. M. Robinson For shape cf. Dussaud, *Les civilisations préhelléniques*, p. 232, Fig. 164. (**PL. II**).

15. Vase with spout and handle. Accession No. C.144. Height including handle, 0.108m. (4 1/4 in.). From Cyprus. Sturge Collection.

Part of the spout is missing. String-hole just above spout. Usual technique and ornament of red polished ware. Polish much abraded. (**PL. II**).


15=C.144

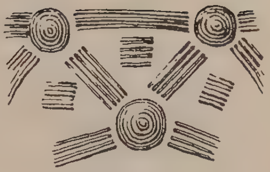

Pattern on body.

14=C.143

B. BLACK POLISHED VARIETY

16. Bowl. Accession No. C.155. Height, 0.09m. (3 1/2 in.). Diameter, 0.13m. (5 1/8 in.). From Cyprus. Sturge Collection.

Form like Nos. 10 and 11, but larger. String-hole at side. Interior black, polished. Exterior red, polished. The difference in colour was produced by conditions of firing. Decoration of incised lines. The vase has been shattered and repaired.

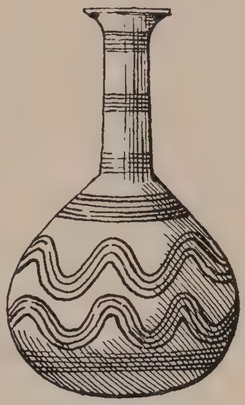


Pattern on body.

16=C.155

17. Flask or jug. Accession No. C.150. Height, 0.124m. (4 7/8 in.). From Cyprus. Sturge Collection.

Somewhat pear-shaped body; long neck. Polish of red and black. Incised lines around body and neck in bands and wavy patterns. Small hole in lip. (**PL. II**).



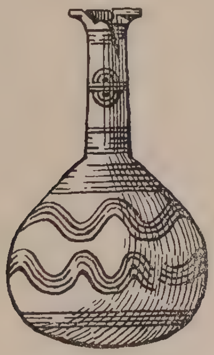
17=C.150

18. Flask or jug. Accession No. C.154. Height, 0.14m. (5 1/2 in.). From Cyprus. Sturge Collection.

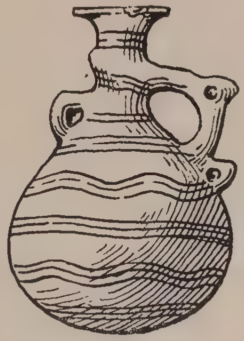
Form similar to the preceding. Lower part of body red. Upper part and neck brownish black. Part of lip missing. Decoration of incised lines, similar to No. 17.

19. Flask or jug. Accession No. C.147. Height, 0.124m. (4 7/8 in.). From Cyprus. Sturge Collection.

Somewhat pear-shaped body; high neck with handle at back and string-hole in front; flaring lip. Two string-holes on the handle. Decoration, incised lines.



18=C.154



19=C.147

C. DULL BROWN VARIETY

Cf. Myres, *Handbook of the Cesnola Collection*, p. 22.

20. Jug. Accession No. C.516. Height, 0.14m. (5 1/2 in.). Discovered in Cyprus in 1875.

Spherical body with rounded base; long tapering neck; small thick handle; string-hole at base of neck in front, below which is a knob. A similar knob is found also on either side of the shoulder. Coarse reddish brown clay with a slip of inferior brown or mud-colour. Mouth broken.

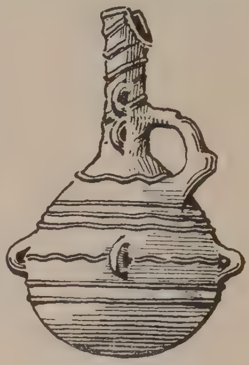
Date about 2500 B.C. (**PL. III**).

D. VARIETIES WITH ORNAMENT IN RELIEF
2000-1500 B.C.

Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 5; Myres, *Handbook of the Cesnola Collection*, p. 22 f.

21. Vase with ornament in relief. Later than preceding vases, 2000-1500 B.C. Accession No. C.157. Height, 0.124m. (4 7/8 in.). From Cyprus. Sturge Collection.

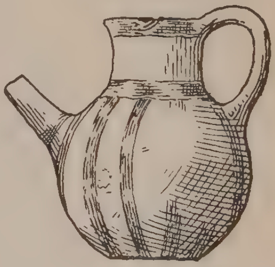
Ovoid body with long neck and small handle at back. Perforated projections or string-holes around body, two also at either side of neck. Decoration: wavy lines and bands in relief. Cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases in Yale University*, No. 5, and one in Baltimore in collection of D. M. Robinson. (**PL. III**).


21=C.157

E. PAINTED WHITE WARE, CYPRIOTE
MIDDLE BRONZE AGE 2000-1500 B.C.

22. Jug with handle and spout. Accession No. C.133. Height, 0.117m. (4 5/8 in.). Purchased in Cairo. Probably from Cyprus.

Buff clay. Decoration in dark brown paint, band round lip and base of neck, vertical bands from shoulder to foot. Intersecting lines of brown on the bottom. Paint on spout and handle also. Some of the decoration has been worn away. (**PL. III**)

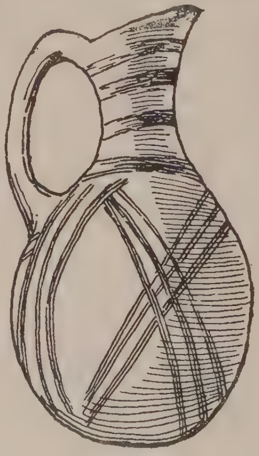

22=C.133

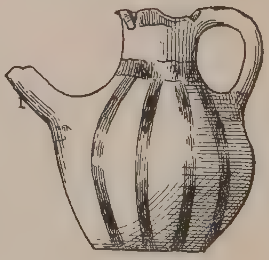
23. Jug with handle and spout. Accession No. C.180. Height, 0.117m. (4 5/8 in.). Purchased in Cairo. Probably from Cyprus.

Clay, form and decoration similar to the preceding. Intersecting lines of brown on the bottom. Small pieces missing from lip and end of spout. (**PL. III**).

24. Jug. Accession No. C.127. Height, 0.13m. (5 1/8 in.). Purchased in Cairo. Probably from Cyprus.

Ovoid body without base-ring, high neck, handle at back. Buff slip. Dark brown paint; broad bands around neck, intersecting lines on body. Horizontal bands on handle. (**PL. III**).


24=C.127

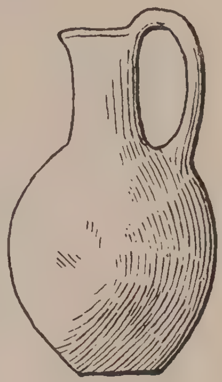

23=C.180

25. Jug. Accession No. C.128. Height, 0.102m. (4 in.). Purchased in Cairo. Probably from Cyprus.

Decoration of intersecting lines in black. Part of the neck missing. The vase has been shattered in many pieces and repaired. (**PL. III**).

26. Oenochoe with trefoil lip. Accession No. C.132. Height, 0.178m. (7 in.). Purchased in Cairo. Probably from Cyprus.

Ovoid body, long neck, handle at back. Buff clay, undecorated. (**PL. III**).



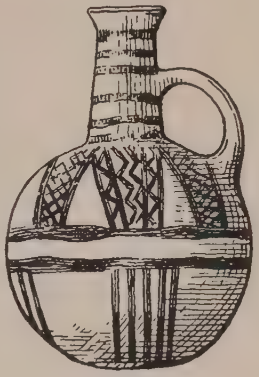
26=C.132

27. Jug. Accession No. C.177. Height, 0.254m. (10 in.). Purchased in Cairo. Probably from Cyprus.

Globular body without base-ring; somewhat cylindrical neck, flaring a little at the lip; thick flat handle at back. Decoration in dull black. Around the neck, bands; on upper part of the body, panels of lattice pattern alternating with panels of zigzags between vertical lines. Below these, two broad horizontal bands, from the lower of which groups of five, and in one case, six vertical lines extend to base. On the bottom, traces of intersecting lines. (**PL. III**).

28. Jug. Accession No. C.196. Height, 0.203m. (8 in.). From Cyprus. Sturge Collection.

Ovoid body without base-ring; beak-shaped mouth; thick flat handle; pale buff clay; dull black paint. Around the neck, wide bands; on the upper part of the body four irregular panels composed of a lattice pattern between lines; below, two broad horizontal bands; from these, groups of vertical lines extend to the base. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 273. (**PL. III**).



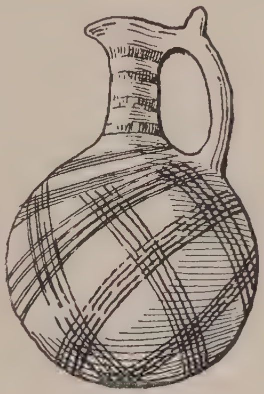
27=C.177

29. Jug with high handle. Accession No. C.130. Height, 0.194m. (7 5/8 in.). Purchased in Cairo. Probably from Cyprus.

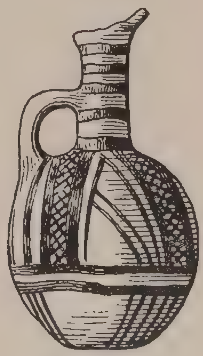
Globular body, high neck with flaring lip. Buff slip. Decoration of dark brown in bands on neck. Intersecting lines on body, and two broad intersecting bands on bottom. (**PL. III**).

30. Beak-spouted bottle of "Schnabelkanne" type. Accession No. C.134. Height, 0.136m. (5 3/8 in.). Purchased in Cairo. Probably from Cyprus.

Rounded base; long narrow tubular neck with oval opening on one side, next to which are two string-holes; string-hole also at base of neck in front. Light greenish clay. Brownish black paint. On neck, bands; on

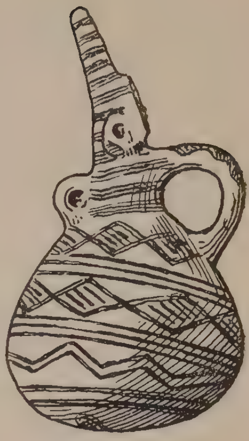


29=C.130



28=C.196

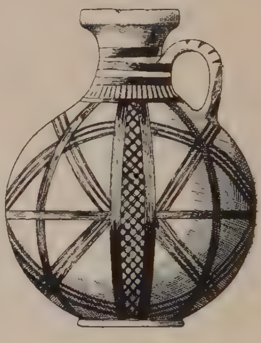
handle, oblique lines; around body, bands, wavy lines, and lozenge patterns; on bottom, parallel lines with wavy zigzag on either side and four circles. Cf. Lau, *Die griechischen Vasen*, pl. 1, 3; Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 287 and C 288, pl. II and pl. XXX, 41; Pottier, *Vases antiques du Louvre*, pl. 5, A 40; *Corpus Vasorum, Louvre*, II, Ca pl. 3, No. 13; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, III, p. 689, Figs. 491 and 493; Myres, *Handbook of the Cesnola Collection*, p. 27, No. 197. Series 195-197 in the Cesnola Collection shows the transition from the open trough spout to a tubular nozzle like that of an oil can behind which the neck itself remains open for refilling. Cf. Baumeister, *Denkmäler*, pl. LXXXVIII; Dussaud, *op. cit.*, p. 235, Fig. 167. The Art Museum in Boston has five Cypriote "Schnabelkannen", all painted, one with many perforated knobs. Cf. Fairbanks, *Catalogue of Greek and Etruscan Vases, Boston*, pl. VIII. Yale has one with two such spouts and two rows of appendages on body (No. 5 in Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*), 2000-1500 B.C. Cf. Nos. 199 and 200 in Metropolitan Museum of Art and No. 11 in the University of Pennsylvania Museum. Cf. Behn, *op. cit.*, pl. VI, I; Nicole, *op. cit.*, pl. II, 541. (**PL. III**).



30=C.134

31. Large jug. Accession No. B.964. Height, 0.235m. (9 1/4 in.). Longest circumference, 0.58m. (22 7/8 in.). Found at Akhmim, in Egypt.

Coarse red and brown Egyptian clay. Whitish buff Cyprian slip, but red flashes show through occasionally. Decorated with dull dark brown. Bands on neck and handle. On body of vase, lattice pattern between broad vertical lines. Between these are broad vertical lines and series of intersecting oblique lines, three in each group. Probably made in Egypt by a Cyprian potter. This vase is wheel-made although similar Cyprian vases are hand-made. The wheel was used in Egypt much earlier than in Cyprus. (**PL. III**).

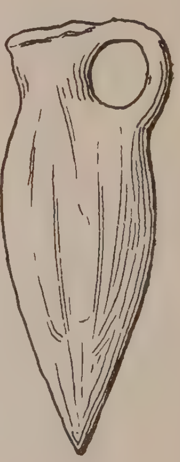


31=B.964

F. Coarse White Wares, Later Bronze Age 1500-1200 B.C.

32. White-shaved jug. Accession No. C.125. Height, 0.184m. (7 1/4 in.). Purchased in Cairo. Probably from Cyprus.

Hand-made and scraped with a knife to a point at the bottom. Ring-handle at back of neck. Buff clay. Like Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 318-321, pl. II. Cf. also *Journal of Hellenic Studies*, XVII, 1897, p. 150, Fig. 7, No. 10 (in the Ashmolean Museum); Bliss, *Mounds of Many Cities*, p. 87, Fig. 174, pl. IV, Fig. 175; *Palestine Exploration Fund*, April, 1923, pl. I, No. 8; Myres, *Handbook of the Cesnola Collection*, p. 44, No. 386; *Corpus Vasorum*,



32=C.125

Brit. Mus., II C a, pl. 6, 2 and 5. Cf. also vase from Nikolides, 1894, V. 161, Berlin Museum, one from Egypt in collection of D. M. Robinson at Baltimore, and others from Enkomi, 1896, 4, *C.M.C.* p. 183. Characteristic white fabric common in Mycenaean tombs of Cyprus. Cf. also *Corpus Vasorum, Brit. Mus.*, II Ca pl. 6, 5; Gjerstad, *op. cit.* p. 181, 1. Such spindle-shaped jugs are probably imitations of Syrian jugs with pinched rim and pointed base, which continue from the Middle Canaanite to the Late Canaanite period. (**PL. III**).

33. Ascus. Accession No. C.298. Height, 0.117m. (4 5/8 in.). Purchased in Cairo.

Short neck with rather thick handle bending over the top. Form unusual for so early a period. Developed from wine-skin. Beginning of form later called ascus. Related to similar vases with heads of animals. Cf. Pottier, *Vases antiques du Louvre*, pl. 6, A.53. Cf. No. 969 in the Metropolitan Museum, similar but late (Graeco-Phoenician). (**PL. III**).

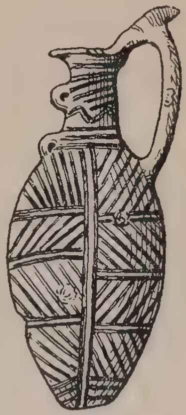
G. Painted Buff Ware
2000-1500 B.C.

34. Small jug. Accession No. C.280. Height, 0.096m. (3 3/4 in.). From Cyprus. Sturge Collection.

Hand-made. Globular body; round base; short neck; small handle. Buff slip; reddish brown paint. Bands on neck and stripe on handle. On body, vertical lines in groups of three with zigzags between. Cf. Walters, *Cat. of Vases in the Brit. Mus.*, I, Part II, C 326, which is, however, much larger. (**PL. III**).

35. Lentoid jug, or flask. Accession No. C.207. Height, 0.219m. (8 5/8 in.). Sturge Collection.

Flat ovoid body, flattened at base with loop-handle extending from shoulder to above lip. Smooth broad-rimmed lip. At front of neck two string-holes. Buff ware elaborately ornamented with oblique, vertical, and horizontal lines in shades of brown. Very rare specimen of the type because the spout is not so crude as in other examples. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 295 f. For the shape cf. Myres, *Handbook of the Cesnola Collection*, p. 28, Fig. 239. The Museum in Boston has a vase of the same shape but with incised decoration. No. 159 in the Metropolitan Museum is also the same shape but the decoration is incised. No. 6 at Yale (Baur's *Catalogue of Stoddard Collection* No. 6) is somewhat similar but has long spout. Imitation of leather pouch. Similar style and shape in vase, 0.26 m. high, in collection of D. M. Robinson, but with handle on side and not so high. (**PL. III**).



35=C.207

36. Lentoid jug or flask with flat bottom. Accession No. C.885. Height, 0.15m. (5 7/8 in.). Purchased from Sam Fenton, Esq., in London in 1927.

The form of the vase is especially interesting as it attempts to represent the human figure with the hands one above the other on the abdomen and the top formed into a head with hat, hair, perforated eyes, nose, and perforated mouth. The loop-handle is in front and the spout at the figure's left shoulder. The clay is buff and ornamented with many oblique and horizontal lines and checkerboard or net patterns. Cyprian zoomorphic vases with the top in the form of an owl or other animal are frequent, but such anthropomorphic vases are rare. In Maximova, *Les Vases Plastiques dans l'Antiquité*, pl. II, 10 (Louvre 69) is a double vase with common base, a figure with large breasts at left, and spout at right. (**PL. III**).

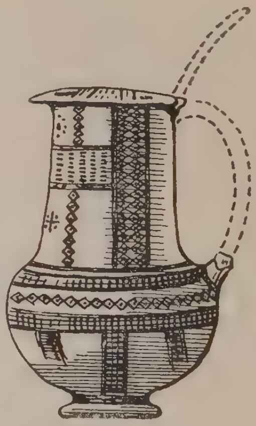
37. Circular vase with low rounded top and long beaked spout. Accession No. C.884. Greatest height with spout, 0.10m. (3 7/8 in.). Diameter, 0.11m. (4 3/8 in.). Purchased from G. F. Lawrence, Esq., in London in 1927.

The clay is buff and the decoration in dark red shading to brown. On the curved base, a large solid brown circle from which radiate at right angles four groups of three lines each, with a zigzag line between each two groups. On top, cross lines or net pattern. Around the spout, horizontal lines with a vertical line at front and back. On the middle of the back, a perforated large protuberance and at the ends of the diameters on the outer edge, two perforated projections. A single one on either side of the spout. (**PL. III**).

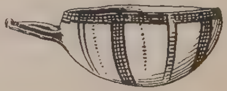
H. White Slip Ware
Late Bronze Age 1500-1200 B.C.

38. Wide-necked jug. Accession No. C.158. Height, 0.245m. (9 5/8 in.). Longest circumference, 0.495m. (19 1/2 in.). Sturge Collection. According to Dr. Sturge this Cypriote vase of Mycenaean period was excavated by M. Philip at Heliopolis.

Long neck of slightly concave outline; originally a vertical handle of flat section, now missing. The forms of this ware seem to be derived chiefly from leather-work. The decoration may be intended to represent stitches or lacing of leather bowls. White slip, dull dark brown paint. On the neck, an elaborate pattern of vertical bands of lattice-lozenges, and cross-bands of short strokes, with rosettes and dotted crosses in the intervening spaces. On the body, horizontal bands of hatching and lozenges from which depend vertical bands. Decoration on lip runs over inside. Cf. *Cyprus Museum Catalogue*, p. 408, Fig. 29; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, III, p. 686, Fig. 486; Walters, *Catalogue of Vases in the British Museum*, I, Part II, pp. 44-46; *Corpus Vasorum, British Museum*, II Ca, pl. 7, 14, 15, 17; Myres, *Handbook of the Cesnola Collection*, p. 33, Fig. 284; Schaal, *Griechische Vasen Aus Frankfurter Sammlungen*, pl. 5a. The vase is important because it was excavated in Egypt and therefore indicates trade relations between Cyprus and Egypt. Cf. a similar vase in Boston (Fairbanks, *Catalogue of Greek and Etruscan Vases*, pl. IX, 142); No. 21 in Philadelphia; one in collection of D. M. Robinson at Baltimore; Nos. 311 and 312 in the Metropolitan Museum, and A 1507 in Musées du Cinquantenaire at Brussels. Cf. Dussaud, *op. cit.*, p. 290, Fig. 208 for one found at Gezer; also Gjerstad, *op. cit.* p. 196, 6. (**PL. III**).


38=C.158

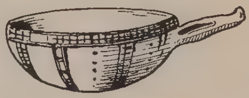
39. Bowl. Accession No. C.118. Height, 0.09m. (3 1/2 in.). Circumference, 0.636m. (25 in.). Purchased in Cairo. Probably from Cyprus.


39=C.118

Buff slip; dark brown lustreless paint. Bands of straight lines with dots, lattice-work, or ladder pattern between, and lines of dots radiate from centre of bottom to lip of vase. Around upper edge, lines with lattice pattern between. On handle groups of oblique parallel lines. The leather bowls, of which these are an imitation, seem to have been cut out of a single piece of leather and sewn together like a jockey's cap. Many of them were probably fashioned with the help of gourds as moulds. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pp. 38-43; Myres, *Handbook of the Cesnola Collection*, p. 34, Nos. 291-299, also 300-305 and Fig. 305; *Corpus Vasorum, Brit. Mus.*, II Ca, pl. 7, 19-34, and one in collection of D. M. Robinson at Baltimore. Cf. Gjerstad, *op. cit.* pp. 194-195. (**PL. IV**).

40. Bowl. Accession No. C. 120. Height, 0.09m. (3 1/2 in.). Circumference at lip, 0.61m. (24 in.). Purchased in Cairo. Probably from Cyprus.

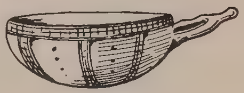
Creamy white slip; dark dull brown paint. On handle, oblique lines; lattice-work band around lip; radiating from bottom, decoration of lattice bands, parallel lines and dots.



40=C.120

41. Bowl. Accession No. C.116. Height, 0.085m. (3 3/8 in.). Circumference at top, 0.635m. (25 in.). Purchased in Cairo. Probably from Cyprus.

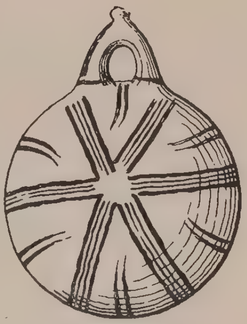
Creamy slip; lustreless brown paint in lattice and ladder patterns and dots. Oblique strokes on handle.



41=C.116

42. Bowl. Accession No. C.121. Height, 0.086m. (3 3/8 in.). Circumference, 0.534m. (21 in.). Purchased in Cairo. Probably from Cyprus.

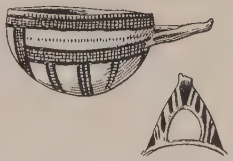
Creamy slip; dark brown lustreless paint. Four more or less parallel lines around lip; parallel lines in groups of four radiating from the bottom; between these groups, series of two parallel lines which start from the bands at the rim and extend part way down. Oblique lines on handle. (**PL. IV**).



42=C.121

43. Bowl. Accession No. C.117. Height, 0.109m. (4 1/4 in.). Circumference, 0.546m. (21 1/2 in.). Purchased in Cairo. Probably from Cyprus.

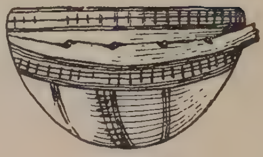
Creamy slip. Decoration of lustreless brown paint in lattice bands or hatched seams radiating from bottom and encircling the top. Cf. Behn, *Vorhellenistische Altertümer der östlichen Mittelmeerländer*, pl. V, I; Dussaud, *op. cit.*, p. 238, Fig. 169; p. 239, Fig. 171. Three similar vases are in Boston, one at Yale University (Cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, No. 8, Fig. 3), and two such porringers in the Chicago Art Institute, several at Princeton and in the Wadsworth Athenaeum at Hartford, Conn., and one (A 864) in Brussels. Cf. also No. 291 in the Metropolitan Museum of Art, and No. 20 (M.S. 2524) in Philadelphia. This form of vase originated in Asia Minor. (**PL. IV**).



43=C.117

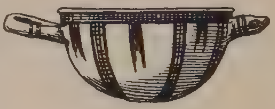
44. Bowl. Accession No. C.115. Height, 0.095m. (3 3/4 in.). Circumference at top, 0.534m. (21 in.). Purchased in Cairo. Probably from Cyprus.

Red clay; buff slip. Decoration in dull dark brown paint. Bands of lattice pattern. Between these, below lip, chain of lozenges connected by long lines, like pattern on No. 310, p. 35 in Myres, *Handbook of the Cesnola Collection;* and Walters, *History of Ancient Pottery*, pl. XI, No. 6; also *Journal of Hellenic Studies*, XVII, 1897, p. 151, Fig. 8. The design is rather rare. At the front, below lip, an arrangement of ladder-pattern and dots. Handle, missing.


44=C.115

45. Bowl. Accession No. C.159. Height, 0.083m. (3 1/4 in.). Circumference at top, 0.47m. (18 1/2 in.). From Cyprus. Sturge Collection.

Small spout below the rim in front; horizontal handle at back. Reddish clay; thick white slip. Decoration in dull brown paint, somewhat worn away in places. A lattice-work band around lip; strips of lattice-work radiating from bottom to band about lip. Shorter decorated projections drop also from lip. On top of lip, and extending down to interior of bowl, four groups of fourteen short parallel lines. There are two similar vases in the Louvre, Nos. A 45 and A 46, and four such Cyprian bowls in the McCormick Collection at the University of Chicago. Cf. also Pottier, *Vases antiques du Louvre*, pl. VI, A 46; *Corpus Vasorum, Louvre*, II Ca, pl. 3, Nos. 5, 6, 8, 11; cf. Nos. 302 and 304 in the Metropolitan Museum. (**PL. IV**.).


45=C.159

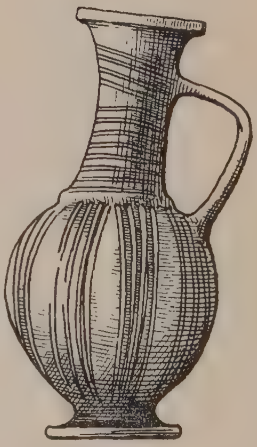
BASE-RING WARE

Cf. Myres, *Handbook of the Cesnola Collection*, pp. 36 ff., and Walters, *Catalogue of Vases in the British Museum*, I, Part II, pp. 29 ff.; Gjerstad, *Studies on prehistoric Cyprus*, pp. 185 ff.

I. Painted Varieties

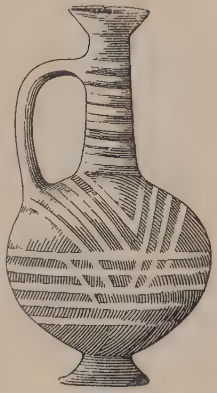
46. Jug. Accession No. C.178. Height, 0.254m. (10 in.). From Cyprus.

Ovoid body; high cylindrical neck; funnel-shaped rim; strap-handle from shoulder to upper part of neck. Incised lines on strap-handle. Decoration of bands of white paint in somewhat horizontal lines around neck, and vertical lines in groups of four with intersecting lines at points on body. The decoration represents a binding of rushes or straw, such as is used to protect Italian oil flasks and wine bottles. The vase sways backward. Cf. Myres, *Handbook of the Cesnola Collection*, p. 38, Fig. 321; Petrie, *Illahun, Kahun and Gurob*, pl. XIII, Fig. 31; Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 29, C. 155 to 162; *Corpus Vasorum, British Museum*, II, Ca pl. 10, 20. Boston has one of the same shape. Cf. also No. 322 in the Metropolitan Museum. Some think that the shape is of Syrian origin, cf. *Jahrbuch*, XXVI, 1911, p. 218. (**PL. IV**).


46=C.178

47. Jug. Accession No. B.965. Height, 0.152m. (6 in.). From Egypt.

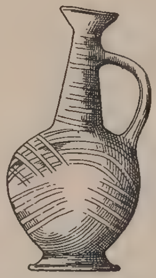
Globular body, long neck, flaring lip, strap-handle, high base-ring. Reddish clay. Bands of white round neck; on body circular bands; above, groups of lines arranged in zigzag fashion, like crossing rushes. (**PL. IV**).



47=B.965

48. Jug. Accession No. GA.18. Height, 0.159m. (6 1/4 in.). From Palestine. Walter Massey Collection.

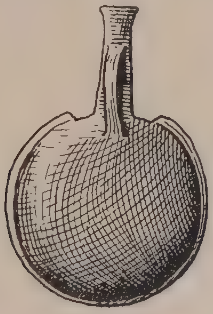
Similar to the preceding. Reddish clay. Decoration consisting of two series of four white bands around neck, and crossing oblique series of four white lines on body reminding one of a binding of rushes. Such Cypriote vases are common in Egypt, but the Royal Ontario Museum has one from Cyprus, one from Egypt, and one from Palestine, showing the wide distribution of this type. Cf. *Journal of Hellenic Studies*, XVII, 1897, pp. 150 and 151. (**PL. IV**).



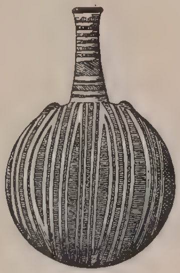
48=GA.18

49. Lentoid flask. Accession No. C.176. Height, 0.204m. (8 in.). Purchased in Cairo.

Body flattened on either side; long neck; strap-handle at back. Decoration consists of five series of four white lines, running vertically, on the side shown in the smaller drawing but not in the photograph. Traces of similar lines on the other side but most of the white has disappeared. Similar to vase in Myres, *Hbk. of Cesnola Collection*, p. 38, No. 328. Cf. also 376-9 in the Metropolitan Museum and Nicole, *op. cit.*, pl. II, 590; *C.V.A. Brit. Mus.*, II Ca, pl. 11, 26. (**PL. IV**).



49=C.176



49=C.176

50. Bull-vase. Accession No. C.846. Height, 0.155m. (6 1/8 in.). Length, 0.207m. (8 1/8 in.). From Cyprus. Formerly in the Ruskin Collection.

The bull is very vigorously modelled by hand, with a strap handle over the back, an opening at the upper end of the handle, and eyes added in pellets of clay. There is a round opening at the mouth, also. Red clay with decoration of white lines such as are found on the vases of this period to represent a binding of rushes or straw. The horns are long and pointed and have each a small ear just under them. One horn is now missing and the vase has been broken into several pieces and repaired. The legs are quite stiff and wooden in appearance and the feet are placed wide apart. For similar vases cf. Myres, *Handbook of the Cesnola Collection*, pp. 38 and 39, Nos. 333-337. Myres says that these bull-vases are very common in the rich tombs of the Late Bronze Age. Apparently of similar fabric is a vase in the form of a rhinoceros in the Collection Feuardent illustrated in Perrot and Chipiez, *Histoire de l'art dans l'antiquité*, III, p. 695, Fig. 502. Several such bulls are illustrated in *Corpus Vasorum, Brit. Mus.*, II Ca, pl. 9. One such plastic jug in the form of a bull in Boston is pictured in Fairbanks, *Catalogue of Greek and Etruscan Vases*, pl. VIII, 134; cf. also Maximova, *Les Vases Plastiques* p. 39, pl. III, 13 (Bonn); Gjerstad, *op. cit.* p. 188.

Late Bronze Age, 1500-1200 B.C. (**PL. IV**).

51. Bull-vase. Accession No. C.847. Height, 0.105m. (4 1/8 in.). Length, 0.14m. (5 1/2 in.). From Cyprus. Formerly in the Ruskin Collection.

Similar in material, decoration, and technique to the preceding, but smaller, with thinner body, and not so well modelled. The ears are larger and more prominent than on No. 50, and are placed lower under the horns. The horns are shorter and thicker.

The two hindlegs, part of one of the front legs, and the end of one horn are missing.

Late Bronze Age, 1500-1200 B.C. (**PL. IV**).

52. Bull-vase. Accession No. C.848. Height, 0.089m. (3 1/2 in.). Length, 0.124m. (4 7/8 in.). From Cyprus. Formerly in the Ruskin Collection.

Similar in material and technique to No. 51, but does not seem to have had the decoration of white lines. There is a ring-handle over the bull's nose.

Late Bronze Age, 1500-1200 B.C. (**PL. IV**).

53. Bull-vase. Accession No. C.849. Height, 0.089m. (3 1/2 in.). Length, 0.095m. (3 3/4 in.). From Cyprus. Formerly in the Ruskin Collection.

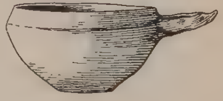
Material and technique similar to No. 50, but rather more life-like in appearance than any of the other specimens. The form of the body is better and there is even some attempt at modelling the feet. Decoration of broad white lines painted vertically on and extending under the body. Unfortunately the front part of the head, the mouth, the end of the left horn, the right ear, and part of one of the hind feet are missing. Very similar to Myres, *Handbook of the Cesnola Collection*, p. 38, No. 335.

Late Bronze Age, 1500-1200 B.C. (**PL. IV**).

J. UNDECORATED

54. Bowl with handle. Accession No. C.119. Height, 0.077m. (3 in.). Circumference at top, 0.394m. (15 1/2 in.) Purchased in Cairo.

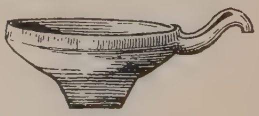
Bottom slightly concave. Reddish clay. The bowl is covered with traces of what may have been originally a white slip. (**PL. IV**).



54=C.119

55. Red bowl with handle. Accession No. C.171. Height of bowl, not including handle, 0.086m. (3 3/8 in.). Diameter, 0.165m. (6 1/2 in.). Purchased in Cairo.

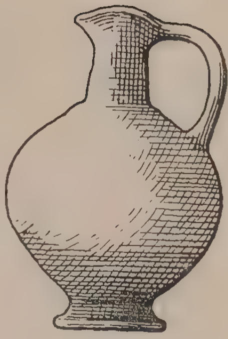
Hand-made. The body narrows sharply toward the foot and the rim slopes inwards. Reddish clay. Very similar to Walters, *Catalogue of Vases in the British Museum*, I, Part II, C. 121-126, pl. I, C 121; pl. XXIX, No. 22; Myres, *Handbook of the Cesnola Collection*, p. 40, No. 361; *Journal of Hellenic Studies*, XVII, 1897, p. 150, Fig. 7, 14; p. 151, Fig. 8, No. 4. Same shape is found in Boston, cf. Fairbanks, *Catalogue of Greek and Etruscan Vases*, pl. IX, 137; cf. *C.V.A.*, *Brit. Mus.*, II Ca, pl. 11, 10-13; Gjerstad, *op. cit.*, p. 186, bowl 4. (**PL. IV**).



55=C.171

56. Oenochoe with trefoil lip. Accession No. C.179 Height, 0.153m. (6 in.). Purchased in Cairo.

Red clay, somewhat blackened in places by firing. Vase sways backward a little. (**PL. IV**).

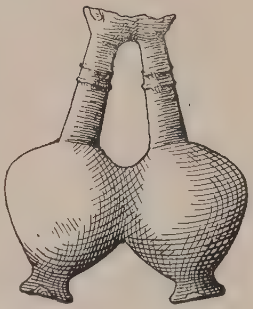

56=C.179

57. Lentoid flask. Accession No. GA.2369· Height, 0.133m. (5 1/4 in.). From Palestine. Walter Massey Collection.

Long neck, flat handle with handle-ridge. Like Walters, *Catalogue of Vases in the British Museum*, I, Part II, C. 112, p. 23, Fig. 40, pl. XXIX, No. 18; cf. Petrie, *Illahun, Kahun and Gurob*, XXVII, Nos. 19-20. Red clay with dark brown slip, polished. Cf. also No. 360 in the Metropolitan Museum. There is one from Abydos in Philadelphia dated 1450 B.C., and one in the Egyptian Collection in the Louvre. (**PL. IV**).

58. Double Lecythus. Accession No. C.173. Height, 0.086m. (3 3/8 in.). From Cyprus.

Long tapering necks. The vases had originally a single slim handle at the back which is now missing. Funnel-shaped mouths. Dull reddish brown clay with brown slip. Like Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 23, C 117-120, Fig. 41; pl. XXIX, Fig. 20; *Corpus Vasorum, Brit. Mus.*, II Ca, pl. 9, 19, 21, 24, 26; Myres, *Handbook of the Cesnola Collection*, p. 40, 358; Petrie, *Illahun, Kahun and Gurob*, pl. XXVII, No. 14; Gardner, *Catalogue of the Greek Vases in the Fitzwilliam Museum*, pl. I, No. 2; cf. Boston No. 142 (Fairbanks *Catalogue of Greek and Etruscan Vases*, pl. IX, 133). A similar double lecythus is in the Egyptian Collection in the Louvre. Piece missing at the back of one of the vases. (**PL. IV**).

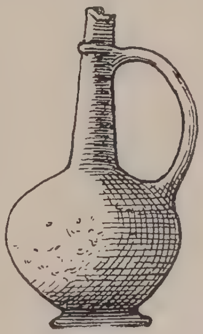

58=C.173

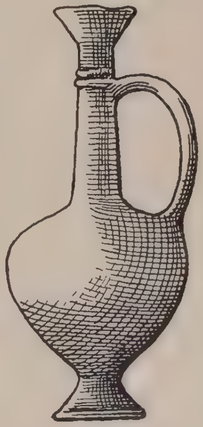
59. Lecythus. Accession No. C.175. Height, 0.146m. (5 3/4 in.). Purchased in Cairo.

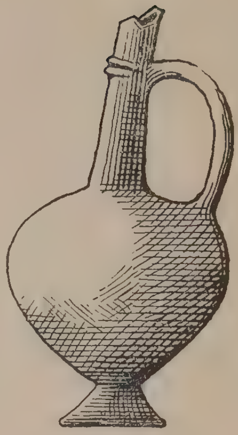
Somewhat globular body, tapering neck, strap-handle, funnel-shaped mouth, grey clay, dark brown to black slip. Cf. No. 353 in the Metropolitan Museum of Art. Boston also has one which is similar (Fairbanks, *Catalogue of Greek and Etruscan Vases*, pl. VIII, 136). There are several also in the Egyptian Collection of the Louvre. Cf. Nicole, *op. cit.*, pl. II, 591. (**PL. V**).

60. Lecythus. Accession No. C.172. Height, 0.117m. (4 5/8 in.). Purchased in Cairo.

Form similar to the preceding but with lower foot. Reddish brown slip. Mouth missing. Cf. Gjerstad, *op. cit.* p. 186, jug 2. (**PL. V**).


60=C.172


59=C.175



61=C.174

61. Lecythus. Accession No. C.174. Height, 0.127m. (5 in.). From Cyprus.

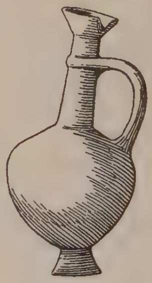
Similar to No. 57. Dark brown slip shading to black. Mouth missing. Two ridges on neck. (**PL. V**).

62. Lecythus. Accession No. B.966. Height, 0.139m. (5 1/2 in.). Excavated in Egypt.

Globular body with long tapering neck, strap-handle with single ridge around the neck, and spreading lip. High foot. Reddish brown clay with brown slip shading to black. Piece of lip missing. Cf. Gjerstad, *op. cit.*, p. 136, jug 2. (**PL. V**).

63. Lecythus. Accession No. B.967. Height, 0.139m. (5 1/2 in.). Excavated in Egypt.

Globular body with long tapering neck and flaring mouth. Strap-handle with two ridges on neck. Much white accretion. Low broad foot. Form like that in *Journal of Hellenic Studies*, XVII, p. 150, Fig. 7, No. 3. Specimens from Egypt in Petrie, *Illahun, Kahun, and Gurob*, pl. XVII, Nos. 15 and 16. Brownish clay with dark brown to black slip. Three similar vases in the University of Pennsylvania Museum, Philadelphia, from Abydos (1450 B.C.). Cf. Dussaud, *op. cit.*, p. 296, Fig. 213, from Cyprus, Fig. 214, from Palestine. (**PL. V**).



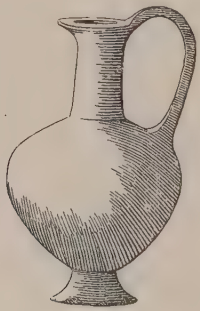
62=B.966

64. Lecythus. Accession No. B.968. Height, 0.102m. (4 in.). Excavated in Egypt.

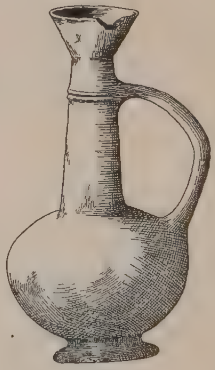
Somewhat globular body with neck lower than in the previous specimen. Flat broad lip and strap-handle which joins lip instead of neck. High flaring foot. Vase is an unusual shape. Reddish clay with dark brown to black slip. Foot chipped. (**PL. V**).

65. Lecythus. Accession No. GA.17. Height, 0.156m. (6 1/8 in.). Found in Palestine. Walter Massey Collection.

High flaring foot. Globular body with long tapering neck and flaring mouth. Strap-handle with two ridges on neck. Form similar to No. 59. Reddish clay with red slip, much of which has worn away. (**PL. V**).



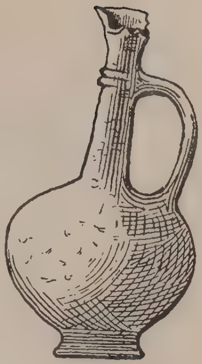
64=B.968



63=B.967

66. Lecythus. Accession No. C.170. Height, 0.121m. (4 3/4 in.). From Cyprus.

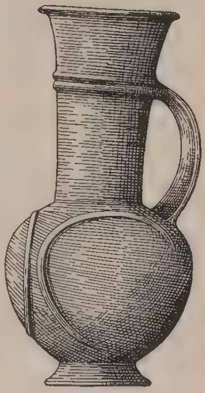
Globular body, tapering neck, strap-handle. Reddish brown slip shading to grey. Mouth broken.
For parallels to Nos. 59-66 cf, *Corpus Vasorum, Brit. Mus.*, II Ca, pl. 9 and 11.


66=C.170

K. UNPAINTED, WITH ORNAMENT IN RELIEF

67. Jug. Accession No. GA.19. Height, 0.27m. (10 5/8 in.). From Palestine. Walter Massey Collection.

Low base-ring. Very long cylindrical neck, slightly spreading toward the top; slightly flaring lip; broad strap-handle with two vertical incised lines and double handle-ridges around neck; moulded lip; slight ridge at base of neck. On body, two scrolls in relief reminding one of leather-work. Red clay with bright red slip sometimes firing to black. Shape like Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 26, C 128-133, Fig. 43; *Excavations in Cyprus*, p. 34, Fig. 62; Myres, *Handbook of the Cesnola Collection*, p. 39, Fig. 341; *Journal of Hellenic Studies*, XVII, 1897, p. 150, Fig. 7, No. 6. No. 5 at Yale (Baur's *Catalogue*) similar though black. Cf. Dussaud, *op. cit.*, p. 296, Fig. 213; Behn, *op. cit.*, pl. V, 2; *Corpus Vasorum, Brit. Mus.*, II Ca, pl. 10, 5; Gjerstad, *op. cit.*, p. 186, jug 1. (**PL. V**).

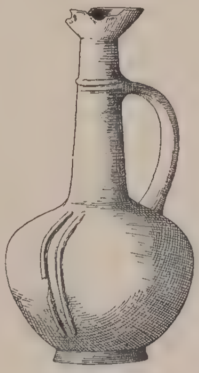

67=GA.19

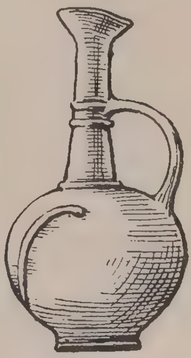
68. Lecythus. Accession No. C.156. Height, 0.14m. (5 1/2 in.). From Cyprus. Sturge Collection.

Globular body with base-ring; long neck with flaring lip; slender strap-handle with two handle-ridges. Brown clay with dull brown slip. Ridge at base of neck. On body, two scrolls in relief. The vase appears to be an imitation of leather fabric. Cf. Nos. 354 and 366 in the Metropolitan Museum. (**PL. V**).

69. Lecythus. Accession No. C.192. Height, 0.146m. (53/4in.). Purchased in Cairo.

Long tapering neck; funnel-shaped lip; strap-handle with two handle-ridges; low base-ring. Two vertical ridges in relief on front of body. Reddish clay with brown slip shading to black. Lip badly chipped. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 27, C 142, Fig. 48; no. 24 in the University of Pennsylvania Museum. (**PL. V**).

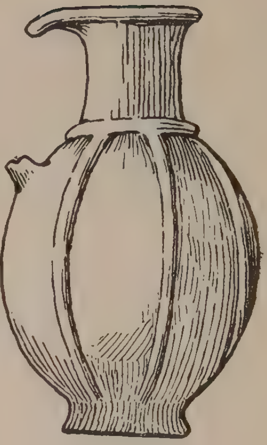

69=C.192


68=C.156

L. Cypriote Bucchero Ware

70. Oenochoe. Accession No. C.122. Height, 0.155m. (6 1/8 in.). Purchased in Cairo.

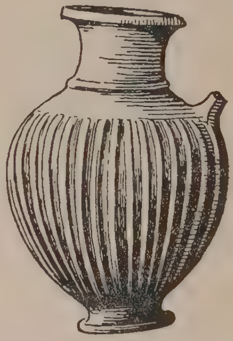
Body fluted with nine ribs to imitate metal-work, giving a pleasing twisted effect. Well marked ridge at base of neck also indicates metallic prototype. The vase slants backward slightly. Handle missing. Surface mostly red, but sometimes firing black. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 196-208; *Corpus Vasorum*, *Brit. Mus.*, II Ca, pl. 9, 38; pl. 12, 12 and 13. (**PL. V**).



70=C.122

71. Oenochoe. Accession No. C.123. Height, 0.137m. (5 3/8 in.). Purchased in Cairo.

Body fluted into thirty-four ribs. Dark reddish clay, black slip. Handle broken off and missing. Ridge at base of neck; low base-ring; vase slants backward. Cf. Nos. 462 ff. in the Metropolitan Museum and *Corpus Vasorum*, *Brit. Mus.*, II Ca, pl. 12. The ring rim, the sharp outline, and the ribbed body show the imitation of metal, which is characteristic of such rare hand-made vases. Cf. Gjerstad, *op. cit.* pp. 193-194. (**PL. V**).



71=C.123

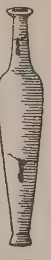
M. Syrian-Cypriote Red Lustrous Wheel-made Ware

72. Spindle-shaped bottle. Accession No. B.970. Height, 0.319m. (12 1/2 in.). Found in Egypt, XVIII dynasty.

Handle from neck to shoulder. Long cylindrical neck narrowing upwards to stilted rim; body tapering to base-ring. Red clay, hard-baked, with bright red slip, probably hand-polished. Cf. Nos. 370-376 in the Metropolitan Museum, wheel-made red ware with maker's marks. Cf. Fairbanks *Catalogue of Greek and Etruscan Vases*, pl. IX, 151; *Rev. Arch.* 1904, p 217. Cf. Nicole, *op. cit.*, pl. II, 595. There are three such flasks in the Ashmolean Museum and three in the Egyptian Collection at the University of Chicago, dated 1580 to 1150 B.C. Another specimen at Princeton. Cf. also Gjerstad, *op. cit.*, pp. 200-201, 203, 187, 3. (**PL. VI**).

73. Spindle-shaped bottle. Accession No. B.969. Height, 0.34m. (13 3/8 in.). Found in Egypt, XVIII dynasty.

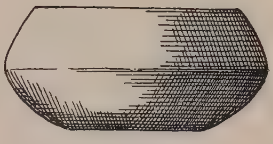
Similar in form to the preceding but more slender. Handle broken off. Red clay with red slip. The mouth is still sealed and the vase contains its original oil. The vase is cracked in several places, and the oil has oozed out and clings to the sides. Myres, *Handbook of the Cesnola Collection*, p. 41, says that this fabric is probably not of Cypriote manufacture. Though many specimens have been found in Egypt and on the coast-line of Palestine, cf. *Palestine Exploration Fund*, April, 1923, pl. I,



73=B.969

No. 13, the type is so un-Egyptian and so many specimens have been found in Cyprus, that it may be that the type is Cypriote as Petrie thought, though I am inclined to agree with Gjerstad, *l.c.*, in calling it "Syrian". Cf. Myres, *Handbook of the Cesnola Collection*, p. 41, Fig. 374; Petrie, *Illahun, Kahun and Gurob*, pl. XXVII, No. 18; Frankfort, *Studies in Early Pottery of the Near East*, 1924, pl. X; Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 151, pl. I, and C 177 ff.; *Corpus Vasorum, British Museum*, II, Ca, pl. 4, 14 and 21; pl. 11, 25, 27, 30, 32. Myres says that all the fabrics hitherto described by him were fashioned without the potter's wheel, but some earlier ones seem to have been wheel-made (Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 128, similar to Myres, *Handbook of the Cesnola Collection*, p. 39, No. 339). Such vases surely pre-suppose the use of the wheel for some time. The wheel was introduced into Cyprus late as compared with Egypt and other countries but its introduction was probably earlier than 1500 B.C. (**PL. VI**).

EARLY MINOAN WARE (?)



73bis=B.981

73 *bis*. Small Cup of Wheel-made Black Ware. Accession No. B. 981. Height, 0.055m. (2 3/16 ins.). Diameter of mouth, 0.07m. (2 7/8 ins.). From Egyptian Abydos. Gift of the Egypt Exploration Fund.

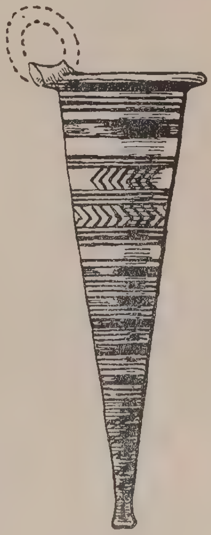
This cup is one of 10 found together at Abydos in the rubbish heap of the first dynasty temple. Flinders Petrie thought them all Cretan. When found they often contained the remains of brilliant red ochre. Cf. Flinders Petrie, *Abydos*, Part II, 1903, p. 38, and pl. XLII, nos. 20-30. The present cup has a flat bottom and a carination about halfway up its side. Several vases of similar fabric from Abydos had a hollow foot, an Aegean characteristic. On one of these Flinders Petrie remarks "I should have put these to a Greek source of the XXVIth dynasty had they been without a history", *loc. cit.*, p. 38. Sir Arthur Evans found similar pedestalled bowls of this fabric at Cnossos (sub-Neolithic), but says they are not of Cretan clay, (*Palace of Minos* I, p. 58 and fig. 17). Frankfort, *Studies in Early Pottery of the Near East*, I, 105-111, holds them all to be Syrian. Cf. Pendlebury in *J.E.A.*, May, 1930, pp. 75 *sqq.* It seemed best to catalogue this cup here provisionally.

About 3000 (?) B.C.

LATE HELLADIC OR MYCENAEAN WARE AND IMITATIONS. 1500-1100 B.C.

74. Funnel-shaped vase, rhyton. Accession No. C.169. Height, 0.324m. (12 3/4 in.). From Ialysus.

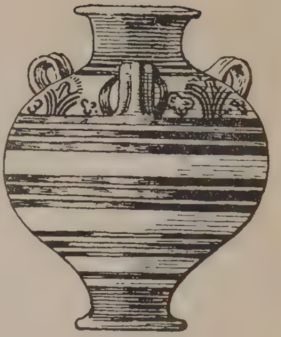
Cream-coloured slip over buff clay. Decoration of brown paint shading to red in chevrons and bands of varying width around vase. On lip, a series of thick strokes. Small opening at lower end. Handle broken off and missing. For similar funnel-shaped rhytons cf. No. 189 in Philadelphia, same shape, (Late Minoan I, 1700-1500 B.C.); also Zervos, *Rhodes*, p. 92, Fig. 206 (British Museum No. 175, has same herring-bone pattern); Dumont-Chaplain, *Les céramiques de la Grèce propre*, pl. I, 4 and III, 13; Collignon, *Histoire de la céramique grecque*, p. 9, Fig. 11. (**PL. VI**).



74=C.169

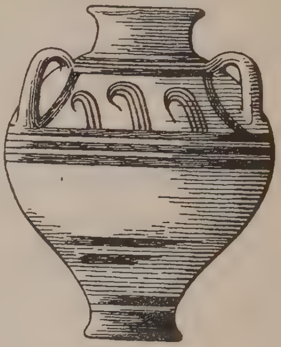
75. Three-handled vase. Accession No. C.167. Height, 0.413m. (16 1/4 in.). Sturge Collection.

Cream-coloured slip. Decoration in reddish brown lustrous paint shading to darker brown. Conventionalized plant design between handles; bands round shoulder and body; paint on neck, foot, and handles. Foot repaired. On one side of the shoulder a slight indentation probably caused by something resting against the vase while it was being fired. Near this a small piece has been chipped from the surface owing to the explosion of a bit of lime which was left in the clay. Typical specimen of the Late Helladic Period. Fine example in excellent style. Cf. No. 07.286.82 in the Metropolitan Museum. (**PL. V**).


75=C.167

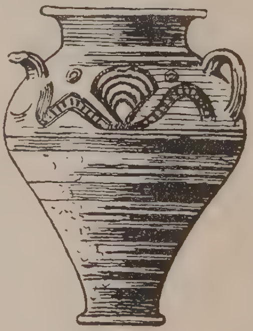
76. Three-handled vase. Accession No. C.287. Height, 0.422m. (16 5/8 in.). From Cyprus.

Light pinkish clay, covered with buff slip. Decoration in reddish brown shading to darker brown. The lip and neck are painted solid. Just above the handles two rather carelessly drawn bands of brown; exterior side of handles also painted brown, band around each handle; between the handles, designs which seem to have been suggested by plant growth; below handles, on body, three bands; lower, two; on the small foot, bands also. Surface covered by much incrustation. Late, poor example. Cf. Baur, *Cat. Stoddard Collection*, 37. (**PL. V**).


76=C.287

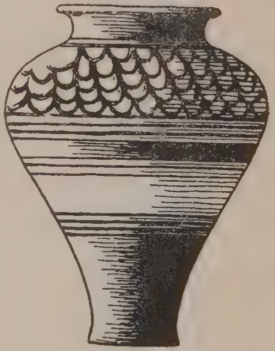
77. Three-handled vase. Accession No. C.162. Height, 0.185m. (7 1/4 in.). Purchased in Cairo. Probably from Cyprus.

Creamy slip; reddish brown lustrous paint; conventionalized plant design on shoulder; wide and narrow bands on body. Parts of two handles missing. (**PL. VI**).


77=C.162

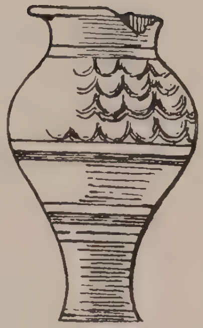
78. Three-handled vase. Accession No. C.113. Height, 0.153m. (6 in.). Purchased in London. From the Greek Islands.

Pear-shaped body; low, wide neck. Cream slip; lustrous red paint shading to reddish brown. Network pattern on shoulder; bands around neck, and body. For pattern and form cf. Myres, *Handbook of the Cesnola Collection*, p. 46, Fig. 418; Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 458. Cf. a similar, three-handled jar from Cyprus in Boston which is the same shape and has a net pattern on one side. Cf. Fairbanks, *Catalogue of Greek and Etruscan Vases in Boston*, pl. IX, 149; *Corpus Vasorum, Brit. Mus.*, II Cb, pl. I, 8, 11, 41. (**PL. VI**).


78=C.113

79. Three-handled vase. Accession No. C.109. Height, 0.168m. (6 5/8 in.). From Cyprus. Purchased in Cairo.

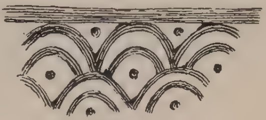
Buff slip. Decoration in lustrous red shading to brown. Scale pattern on shoulder and bands around body. Lip badly broken and handles missing. For scale pattern cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. III, C 459, also from Cyprus, and C 432 and C 472; also Myres, *Handbook of the Cesnola Collection*, p. 49, No. 447; Sieveking-Hackl, *Die königliche Vasensammlung zu München*, pl. III, No. 26. Cf. also Dumont-Chaplain, *op. cit.*, pl. III, 15; *C.V.A.*, *Brit. Mus.*, II Cb, pl. I, 1, 16, 18, 23, 30. (**PL. VI**).



79=C.109

80. Three-handled vase. Accession No. C.107. Height, 0.121m. (4 3/4 in.).

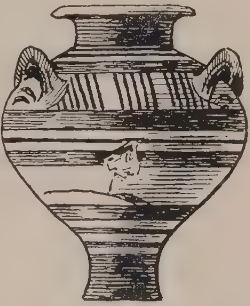
Buff slip; decoration in lustrous dark brown paint shading to red; scale pattern on shoulder; bands round body and foot. (**PL. VI**).



80=C.107

81. Three-handled vase. Accession No. C.161. Height, 0.096m. (3 3/4 in.). From Ialysus, Rhodes.

Reddish clay; cream-coloured slip. Decoration in lustrous reddish brown shading to darker brown. On shoulder, narrow bands; between handles, groups of oblique lines; below handles, broad and narrow bands; round foot, broad band. Paint on handles and lip. The vase has been shattered and a few small pieces are missing. There is a similar Mycenaean vase in Boston with vertical lines between bands. Cf. *Corpus Vasorum, Brit. Mus.*, II Cb, pl. I, 14, 22, 35, etc. (**PL. VI**).



81=C.161

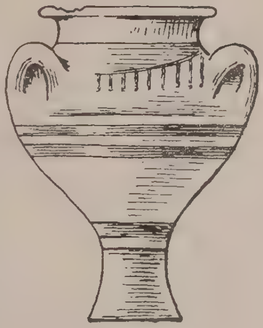
82. Three-handled vase. Accession No. C.163. Height, 0.312m. (12 1/4 in.). From Ialysus in Rhodes.

Buff slip, dark brown lustrous paint. Decoration of spirals and plant designs between handles; bands round shoulder and body; paint on neck, foot, and handles. Late degenerate type. Cf. Baur, *Catalogue of Stoddard Collection*, No. 38. (**PL. VI**).

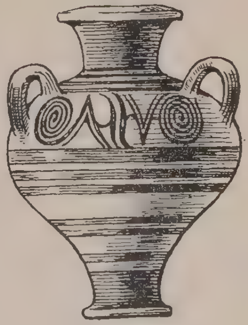
83. Small pyriform jar with low foot, short broad neck, sharply marked flat rim, three vertical handles. Accession No. C.114. Height, 0.114m. (4 1/2 in.). From Cyprus. Purchased in Cairo.

Brownish tan clay. Decoration in dull, dark brown paint. Bands of varying width round body and foot; comb-like pattern on shoulder. Inferior specimen. Cf. Gjerstad, *op. cit.* p. 216, 2. (**PL. VI**).

84. Two-handled flask. Accession No. B.971. Height, 0.14m. (5 1/2 in.). From Cassero, the Fayûm, Egypt, where there was an Aegean settlement. Spheroid body, small neck with handle at either side. Pinkish

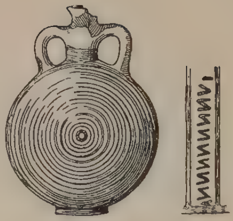


83=C.114



82=C.163

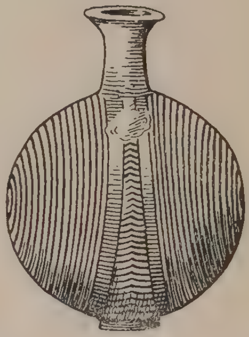
clay; reddish buff slip; lustrous red paint. Paint on lip and handles, and at base of neck. The body is decorated on either side with a series of concentric circles. Just under the handles, running to the base of the vase, a series of zigzag marks which somewhat resemble letters. Part of mouth missing. For a somewhat similar vase cf. Myres, *Handbook of the Cesnola Collection*, p. 49, Fig. 445. Cf. especially *Corpus Vasorum, Brit. Mus.*, II Cb, pl. 12, 32-40. (**PL. VI**).



84=B.971

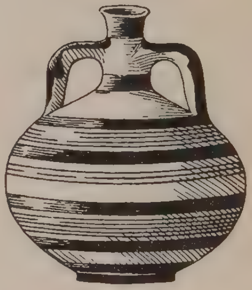
85. Two-handled flask. Accession No. B.972. Height, 0.14m. (5 1/2 in.). From a tomb in Upper Egypt.

Globular body with narrow neck between two vertical handles now missing. Fine buff clay with cream-coloured pinkish slip. Decoration in lustrous red. Concentric circles on either side. Below handles, series of chevrons from neck to bottom. (**PL. VI**).



85=B.972

86. Two-handled flask. Accession No. B.973. Height, 0.11m. (4 3/8 in.). From Egypt. Buff clay with decoration in lustrous dark brown, almost black, broad and narrow bands. (**PL. VI**).



86=B.973

87. Two-handled flask. Accession No. C.112. Height, 0.124m. (4 7/8 in.). Purchased in Cairo. Probably from Cyprus.

Buff slip. Decoration in somewhat lustrous brown shading to red; bands of varying width round body and foot; two stripes enclosing neck and passing to handles. One handle missing. (**PL. VI**).

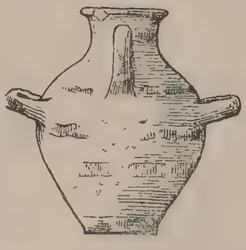
88. Two-handled flask. Accession No. C.111. Height, 0.124m. (4 7/8 in.). Purchased in Cairo. Probably from Cyprus.

Buff slip. Decoration in dull dark brown; bands, broad and narrow, round body and foot; paint on neck and handles also. One handle missing.

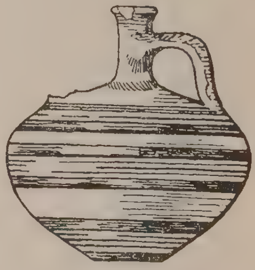
For parallels to Nos. 86-88 cf. *Corpus Vasorum, Brit. Mus.*, II Cb, pl. 12, 29, 30, 31, 35. (**PL. VI**).

89. Small Hydria. Accession No. C.168. Height, 0.102m. (4 in.). From the Island of Cos.

Buff ground covered with rough deposit. Decoration of reddish brown in bands, and wavy pattern round body, neck, and foot. Bottom of vase turned so thin that there is a wide original hole in it. (**PL. VI**).



89=C.168



87=C.112

90. Late Helladic III Cup. Accession No. C.257. Height, 0.045m. (1 3/4 in.). Purchased in Athens.

Fine clay, cream-coloured slip. Decoration in lustrous reddish brown shading to darker brown. On bottom, ring of brown paint; above foot, two bands. Projecting downward from lip, four triangles made in the scale pattern so commonly found on Mycenaean ware; round the lip, a band; inside, five lines, in places dividing into six. The charming little cup is in a fine state of preservation. For the decoration cf. Gjerstad, *op. cit.*, p. 212, bowl 2. (**PL. VII**).

91. Shallow bowl or cup with one handle, of Late Helladic fabric. Accession No. C.864. Height, 0.045m. (1 3/4 in.). Diameter, 0.111m. (4 3/8 in.). Excavated at Cyprus about 1890 by Charles and Percy Christian.

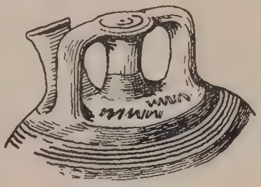
Small low foot, hollow underneath; handle at one side; rather shallow bowl. Buff clay. Decoration in lustrous reddish brown paint. Exterior of handle, and a band on the exterior and interior of the lip, reddish brown. Round the exterior of the bowl, five spirals on stalks. Below these, round the foot, a wide band, four narrow bands, and another wider band. On the interior, near the centre, an incised circle. For a cup which is almost identical in form and decoration cf. Walters, *Catalogue of Greek and Etruscan Vases in the British Museum*, Vol. I, Part II, p. 125, C 651, Fig. 234. Cf. also *Corpus Vasorum, Brit. Mus.*, II Cb, pl. 4, 32; pl. 5, 5, 6; Gjerstad, *op. cit.*, p. 212, bowl 1.

Lip, slightly chipped at one side.

1500-1100 B.C. (**PL. VII**).

92. False-necked vase. Accession No. C.149. Height, 0.108m. (4 1/4 in.). From Cyprus. Sturge Collection.

Fine reddish clay with pinkish buff slip. Decoration in lustrous red. Bands round body; zigzags on shoulder; concentric circles on top; paint on handles and spout. For similar "Bügelkannen" to those on our plate VII cf. *Corpus Vasorum, Brit. Mus.*, II Cb, pl. 2 and 3. (**PL. VII**).

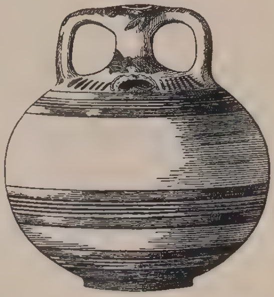

92=C.149

93. False-necked vase. Accession No. C.110. Height, 0.121m. (4 3/4 in.). Purchased in Cairo. Probably from Cyprus.

Buff slip. Decoration in lustrous red. Bands round body; parallel lines on shoulder; circles on top. Spout and one handle missing. (**PL. VII**).

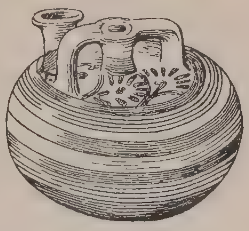
94. False-necked vase. Accession No. B.974. Height, 0.108m. (4 1/4 in.). From Upper Egypt.

Light reddish clay with pinkish slip. Decoration in red. Bands of varying width round body; parallel lines on shoulder, circles on top. Spout broken off and missing. In Philadelphia there are several "Bügelkannen" from Egypt; in Boston also. (**PL. VII**).


94=B.974

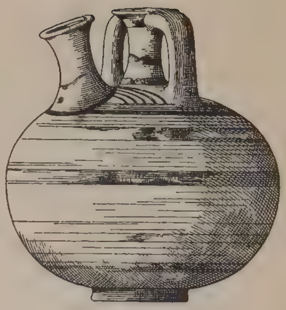
95. False-necked vase. Accession No. B.975. Height, 0.111m. (4 3/8 in.). From a tomb in Upper Egypt.

Brownish clay with pinkish buff slip. Decoration in lustrous red. Bands of varying width on body. On shoulder, pattern as in drawing; on top, circles. (**PL. VII**).


95=B.975

96. False-necked vase. Accession No. B.976. Height, 0.117m. (4 5/8 in.). From a tomb in Upper Egypt.

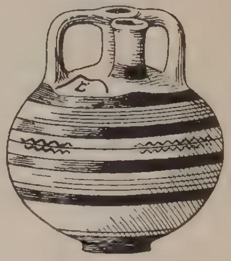
Greenish brown clay. Decoration in lustrous dark brown. Bands round body; on shoulder, parallel curving lines. For pattern cf. Edgar, *Catalogue général des antiquités egyptiennes du Musée du Caire, Greek Vases* 1911, p. 3, No. 26130. Much of the paint has been worn away. (**PL. VII**).



96=B.976

97. False-necked vase. Accession No. B.977. Height, 0.127m. (5 in.). From a tomb in Upper Egypt.

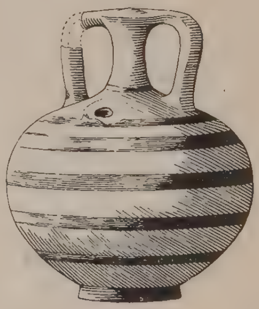
Light buff clay with decoration in lustrous dark brown. Round body bands of varying width; above and below one set of these, zigzags at intervals; on shoulder, pattern as shown in drawing; on top, circles. (**PL. VII**).



97=B.977

98. False-necked vase. Accession No. B.978. Height, 0.117m. (4 5/8 in.). From a tomb in Upper Egypt.

Light buff clay; decoration in lustrous brown bands. Spout and part of one handle missing. (**PL. VII**).



98=B.978

99. False-necked vase. Accession No. B.979. Height, 0.07m. (2 3/4 in.). From a tomb in Upper Egypt.

Light buff clay with decoration in lustrous brown. Bands of varying width round body. Oblique parallel lines on shoulder. (**PL. VII**).

100. False-necked vase. Accession No. C.106. Height, 0.095m. (3 3/4 in.). Purchased in Cairo. Probably from Cyprus.

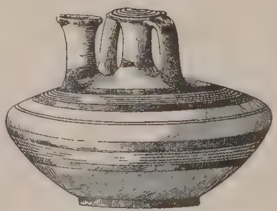
Buff slip. Decoration in lustrous dark brown. Bands of varying width round body; paint on neck, handles, and spout. (**PL. VII**).

101. False-necked vase. Accession No. C.152. Height, 0.115m. (4 1/2 in.). From Cyprus. Sturge Collection.

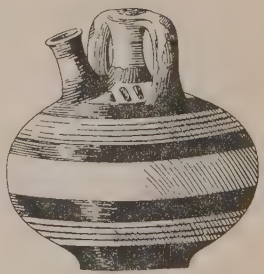
Pinkish yellow clay. Decoration has been somewhat worn away. Reddish bands may be seen round the body. (**PL. VII**).

102. False-necked vase. Accession No. B.980. Height, 0.095m. (3 3/4 in.). From a tomb in Upper Egypt.

Squat form. Greenish buff clay with decoration in lustrous brown shading to red. Bands on body and shoulder; concentric circles on top of spout. (**PL. VII**).



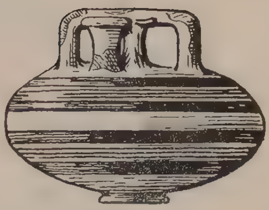
102=B.980



99=B.979

103. False-necked vase. Accession No. C.164. Height, 0.098m. (3 7/8 in.). Purchased in Cairo. Probably from Cyprus.

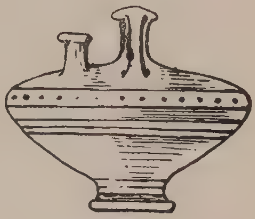
Dark brown clay. Decoration in lustrous dark brown to red. Bands of varying width on body and shoulder; paint on foot, handles, and spout. (**PL. VII**).



103=C.164

104. False-necked vase. Accession No. C.105. Height, 0.127m. (5 in.). Purchased in London. Said to be from Rhodes.

Buff slip. Decoration in dark brown sometimes shading to reddish brown. On shoulder, bands, chain pattern, and overlapping lines. (**PL. VII**).



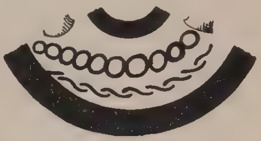
104=C.105

105. False-necked vase. Accession No. C.166. Height, 0.146m. (5 3/4 in.). From Ialysus.

Buff slip. Decoration in bright red; bands on shoulder and pattern as shown in drawing; bands of varying widths round body; red also on foot, handles, and spout. (**PL. VII**).

106. False-necked vase. Accession No. C.165. Height, 0.076m. (3 in.). From Ialysus.

Squat body. Buff slip. Decoration in rather dull dark brown; concentric circles on bottom; on shoulder, chain pattern, bands and parallel curving lines. (**PL. VII**).



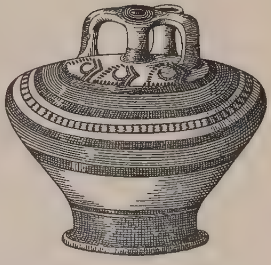
104=C.105

107. False-necked vase. Accession No. GA.1206. Height, 0.172m. (6 3/4 in.). From near Jerusalem. Walter Massey Collection.

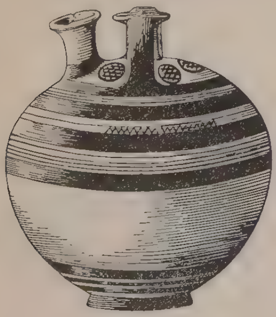
Buff clay with cream-coloured slip. Decoration in reddish brown. Round body, broad and narrow bands; on shoulder, pattern resembling ivy leaf and semicircle of dots or lines. (**PL. VII**).

108. High false-necked vase. Accession No. GA.1207. Height, 0.216m. (8 1/2 in.). From a tomb in Palestine. Walter Massey Collection.

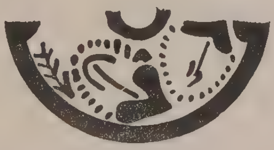
Coarse reddish brick clay with light brown slip. Decoration in dull, dark brown bands. On body, lines of zigzags at intervals between two bands. On shoulder, circles with lattice pattern. Cf. No. 07.232.24 in the Metropolitan Museum. (**PL. VIII**).



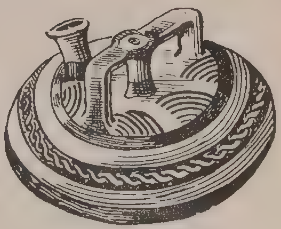
105=C.166



108=GA.1207



107=GA.1206



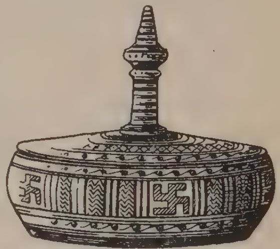
106=C.165

GEOMETRIC OR DIPYLON VASES

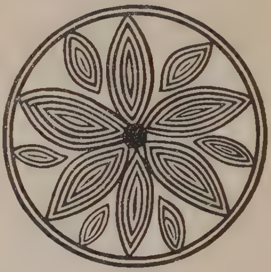
900-700 B.C. (Nos. 109-125).

109. Large pyxis (toilet box) with cover. Accession No. C.210. Height with cover, 0.247m. (9 3/4 in.). Diameter, 0.235 m. (9 1/4 in.). Purchased in Paris.

Buff clay with pinkish tone. Decoration in reddish brown shading sometimes to black. On the bottom, flower-like rosette with six large petals with smaller petals between. Just above base, wide and narrow bands; then a band of solid circles connected by lines, above which are three narrow bands; still higher on bowl a highly decorative frieze composed of swastikas alternating with groups of zigzag and vertical lines. On the swastika, which was used throughout the world among the most varied people, cf. Wilson, *Report of the Smithsonian Museum*, 1896; also Poulsen, *Die Dipylongräber und die Dipylonvasen*, pp. 94 f. Above this frieze another band consisting of solid circles connected by lines. On the lid, a similar band of solid circles and a band of dotted lozenges as shown in the drawing. The high handle is also decorated with bands and solid circles. There are two holes on either side of the rim of the bowl which correspond to similar holes in the lid, and which are probably string-holes used for fastening the two together. Both bowl and lid have been broken and repaired. (**PL. VIII**).



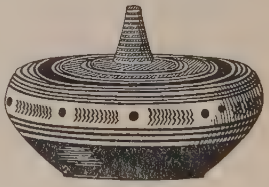
109=C.210



109=C.210

110. Pyxis (toilet box) with cover. Accession No. C.212. Height with handle, 0.121m. (4 3/4 in.). Diameter, 0.172m. (6 3/4 in.). Purchased in Paris.

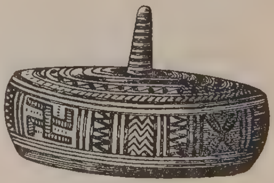
Buff clay with pinkish tone. Decoration of brownish black firing to red in some places. Above foot, a wide band, then narrow bands; still higher, a decorative band composed of solid circles and groups of zigzag lines arranged vertically. Just below the lip, three narrow bands. The lid is decorated with circular bands, wide and narrow; the handle, with narrow bands. On either side of the lid, two holes which correspond to similar holes on the rim of the bowl. (**PL. VIII**).



110=C.212

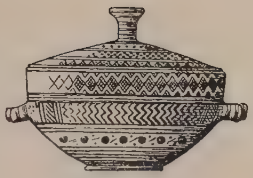
111. Pyxis (toilet box) with cover. Accession No. C.209. Height with cover, 0.114m. (4 1/2 in.). Diameter, 0.153m. (6 in.). Purchased in Paris.

Buff clay with pinkish tone. Decoration in reddish brown. The main frieze round the bowl consists of swastikas, zigzag lines arranged both horizontally and vertically, vertical lines, and rosettes. On the bottom are concentric circles enclosing a star-shaped figure at centre. On the lid are oblique lines forming a band round the outer edge, a band of solid circles with connecting lines between, and concentric circles. Two holes



111=C.209

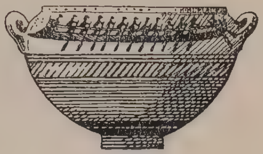
are at either side of the lid and in the rim of the vase. These were evidently string-holes for fastening the lid which might easily fall off if not attached. (**PL. VIII**).



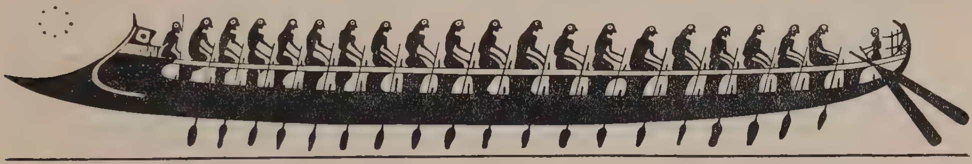
112=C.206

112. Pyxis (toilet box) with cover. Accession No. C.206. Attic Geometric ware of Dipylon period. Height with cover, 0.121m. (4 3/4 in.). Diameter, 0.152m. (6 in.). Formerly in the Dodd and the Bateman Collections. Sturge Collection.

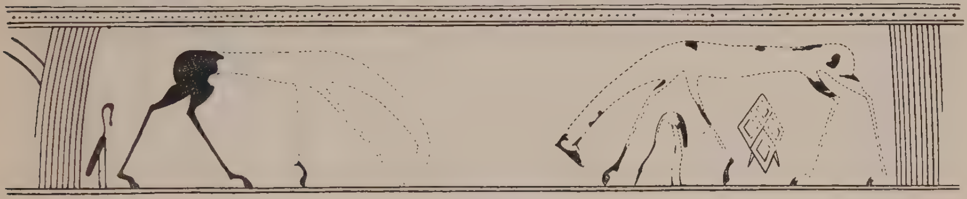
Buff clay with pinkish tone. Decoration in reddish brown shading to black. At either side of the bowl, about an inch below the rim, are horizontal ribbon-like handles. The exterior of the bowl is covered with geometric designs: bands, zigzags, lozenges, and so-called tangent circles. The interior shows decoration also of wide and narrow bands. In the centre of the interior, red cross with dots between arms. The lid is covered with various patterns common to the geometric style. The knob-like handle has, on top, concentric circles enclosing a star. (**PL. VIII**).



113=C.199



113=C.199



113=C.199

113. Lebes (mixing bowl for wine). Boeotian fabric of the Dipylon period. Accession No. C.199. Height, 0.226m. (8 7/8 in.). Diameter, 0.302m. (11 7/8 in.). Found at Thebes in Boeotia. Formerly in the Van Branteghem Collection. Cf. Fröhner, *Catalogue of the Van Branteghem Collection*, 203. Sturge Collection.

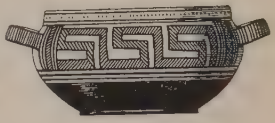
Buff ground. Decoration in black shading to red. Bands round foot, two wider bands just above foot, above these many narrow bands, just below shoulder, a frieze of oblique lines. On the front face, a long galley, manned by nineteen rowers. Behind the rowers, at the bow of the boat, the *keleustes* who gives command. In the stern the steersman seated to left in front of a primitive cabin, holding two large rudders. In the upper corner to left, a pointed circle as a stop-gap. Under the handle, a triangle with a cross.

On the rear face were two attenuated horses with lowered heads facing each other, with much space between. The vase has been restored at this point, so that it is now impossible to know just what was originally represented there. Behind the horse to left, of which only the hind quarter and legs are preserved, a long-legged bird stands upright. Very slight traces of the lower part of the horse's front legs appear. From the horse to right, the paint has mostly disappeared, but distinct traces of the form remain. Between the widely-spread front legs is a long-necked crane with beak lowered to ground, and between fore and hind legs lozenge pattern. (See drawing).

For form of the vase cf. Rayet et Collignon, *Histoire de la céramique grecque*, p. 43, Fig. 25. For ships on geometric vases cf. Rayet et Collignon, *op. cit.*, p. 29; *Journal of Hellenic Studies*, XIX, 1899, pl. VIII, a lebes also found at Thebes. Cf. Bury, *History of Greece*, p. 175; Buschor, *Greek Vase Painting*, Fig. 21. The article in the *Journal of Hellenic Studies*, XIX, p. 200, refers to a fragment in Dr. Sturge's Collection, by which our vase, though not a fragment, is probably meant. (**PL. VIII**).

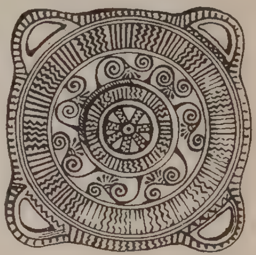
114. Bowl with horizontal handles. Accession No. C.213. Height, 0.095m. (3 3/4 in.). Diameter at mouth, 0.159m. (6 1/4 in.). Purchased in Paris.

Buff clay. Decoration in dark brown and lighter brown. Just above foot, wide band of dark brown; then three narrow bands; a wide decorative band of meander pattern; two narrow bands, a row of dots and two narrow bands. On the interior, just below lip, groups of vertical lines, then two narrow bands. The remainder of the interior is solid brown. On handles, vertical lines. Cf. No. 2566 in the British Museum. (**PL. VIII**).


114=C.213

115. Bowl. Boeotian fabric of the sixth century. Accession No. C.200. Height, 0.079m. (3 1/8 in.). Diameter, 0.203m. (8 in.). Sturge Collection.

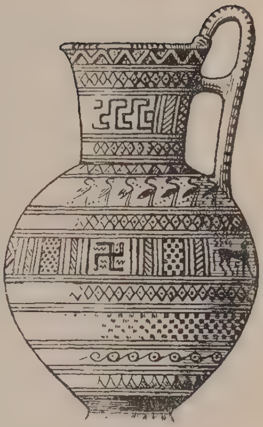
Four horizontal handles project from the lip. Buff ground. Decoration in brown shading to black. On bottom, a wheel-like design; on interior of base-ring, alternating groups of vertical and zigzag lines; above base-ring, a frieze of palmettes and spirals; above this a band composed of alternating groups of vertical and zigzag lines arranged vertically; under each handle, a zigzag line. Between handles, vertical zigzags. Lines on handles and a kind of herringbone pattern on edge of lip; wide bands on interior. Cf. *J.H.S.*, XXIV, 1904, p. 294; *Jahrbuch*, III, 1888, p. 333; Ure, *Sixth and Fifth Century Pottery from Rhitsona*, 1927, pl. IV f. (**PL. VIII**).


115=C.200

116. Bowl. Accession No. C.214. Height, 0.057m. (2 1/4 in.). Diameter, 0.089m. (3 1/2 in.). Purchased in London.

Buff clay. Decoration in dark brown. From foot up: wide band; two narrow bands; decorative band of triangles and vertical lines; band of checkerboard pattern. Just inside the lip, a row of dots; the remainder of the interior, solid brown. The ribbon-like handles at either side, are decorated with horizontal lines and dots. For vases of similar though larger form, cf. British Museum, *Guide to the Department of Greek and Roman Antiquities in the British Museum*, 1920, p. 154, Fig. 79; Rayet et Collignon, *op. cit.*, p. 19, Fig. 17; Wide, *Jahrbuch*, XIV, 1899, p. 214. (**PL. VIII**).

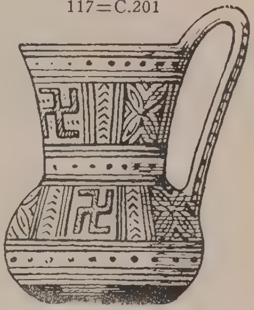
117. Jug or olpe. Accession No. C.201. Height including handle, 0.419m. (16 1/2 in.). Sturge Collection. Somewhat spherical body; cylindrical neck flaring at lip; ribbed handle rising above vase and attached not only at top and bottom but also in the middle by a piece of clay extending from the handle to the neck. The two outer ribs are shaped like snakes which curve down and along the upper edge. Buff clay with pinkish tone. Surface almost entirely covered with patterns of many kinds characteristic of the geometric style. The most prominent frieze consists of swastikas; attenuated horses, with cranes above and below; crossed squares filled with patterns, separated by vertical sections of checkerboard pattern and parallel lines both oblique and vertical. On shoulder, a procession of cranes marches solemnly round the vase. On the neck, the chief pattern is a wide frieze of meander. Just in front of handle, on neck, broad stripe running from shoulder to lip. On back of handle, between two lines, a wavy line intended to represent a snake. Piece chipped from side of vase by explosion of lime left in the clay. Preservation, good. No. A 1701 in the Musée du Cinquantenaire, in Brussels, is similar in shape and has many of the same patterns. For snakes on geometric vases cf. Wide, *Archiv für Religionswissenschaft*, XII, 1909, pp. 222 ff. (**PL. VIII**).



117=C.201

118. Jug or olpe. Accession No. C.204. Height including handle, 0.167m. (6 1/2 in.). Sturge Collection.

Buff clay with strong pinkish tone. Decoration in black shading to reddish brown. Patterns characteristic of the geometric style: bands, swastikas, chevrons, small connected solid circles, and rosettes, cover the exterior of the vase. On the interior a row of connected solid circles with two bands above and below. On handle, horizontal lines. *Jahrb.*, XIV, 1899, p. 209. (**PL. VIII**).



118=C.204

119. Large pitcher with somewhat trefoil mouth. Accession No. C.216. Height, 0.40m. (15 3/4 in.). Purchased in London.

Buff clay with pinkish tone. Decoration in black shading to reddish brown. The surface is covered with very elaborate decoration of bands, zigzags, swastikas, checkerboard and various other patterns. On the shoulder are birds facing each other in somewhat heraldic position. The vase was evidently broken in antiquity, as the difference in colouring at the breaks and the rounded edges of some of the fragments show. For form cf. Brit. Mus., No. 361. (**PL. VIII**).

120. Geometric oenochoe with trefoil lip. Accession No. C.861. Height, 0.222m. (8 3/4 in.). From Athens.

Form similar to that of No. 119, but smaller. Clay, buff with a pinkish tone. Decoration in brownish black. Exterior of lip and handle, and rather wide area on neck and shoulder in front of handle, black. In a panel on the front of the neck, two horsemen with attenuated steeds facing each other. The manes on the horses' necks stand erect. Each horseman has a helmet with two plumes, two spears, and a round shield. Between the horses are a swastika and chevrons arranged vertically. In the space behind and around the figures are dots, zigzags, and stars. The panel containing the figures, is bounded all around by a narrow line, and has at each side a vertical border of diamond network. Just above the shoulder, a band of brown. On the front of the shoulder, four soldiers, two to right and two to left, each having a plumed helmet, two spears, and a round shield. In the space around and between them, swastikas, dots, and reticulated triangles. At either side of the panel containing the figures, a zigzag line, and a vertical band of checkerboard pattern between straight lines. Below these figures, a narrow band of brown encircling the vase, then a wide band of checkerboard pattern, two narrow bands, a band of diamond-shaped network, a zigzag between two wider bands of brown, a band of solid circles, two bands of brown and a quite wide band of brown just above the foot.

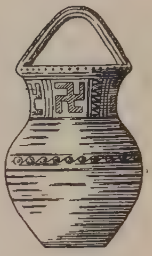
The vase has been shattered into many pieces and repaired, and a piece at the side of the lip and two pieces on one side of the body have been restored. But there is only a very little repainting. (**PL. IX**).

121. Pitcher with trefoil mouth. Accession No. C.215. Height, 0.292m. (11 1/2 in.). Purchased in London.

Buff ground. Decoration dark brown, almost black. From foot up: wide band, seven narrow bands, frieze of three zigzags, eleven narrow bands. On shoulder, concentric circles and zigzags; on neck, zigzags, crossed and vertical lines. Cf. Baur, *Catalogue of Stoddard Collection*, No. 52, Fig. 11. (**PL. IX**).

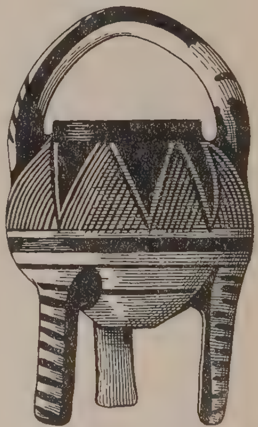
122. Vase with handle over the top. Accession No. C.211. Height with handle, 0.242m. (9 1/2 in.). Purchased in Paris.

Buff clay with decoration of dark brown. From foot to shoulder, narrow bands; round lower part of shoulder, a frieze of connected scrolls; above, more narrow bands; on neck, swastikas separated by vertical and zigzag lines; round lip, a row of dots; on handle, lines. Broken and repaired. (**PL. IX**).


122=C.211

123. Vase with handle, on tripod. Accession No. C.217. Height, 0.267m. (10 1/2 in.). From Rhodes. Purchased in London.

Heavy clay. Tan ground. Decoration in lustreless dark brown. Horizontal lines on feet; bands round lower part of body. On shoulder, solid triangles with point down fitting into triangles filled in with parallel lines; band on lip extending over into interior. The vase is a late, poor specimen, and the surface is rather dingy in appearance. Crude geometric or Sub-Mycenaean, as Zervos calls a similar vase. Cf. Zervos, *Rhodes*, p. 82, Fig. 169—British Museum No. 174. Cf. Dumont-Chaplain, *op. cit.*, pl. 111, 4. The form is derived from such Mycenaean vases as those in *Corpus Vasorum, Copenhague, Musée National*, III A, pl. 47. (**PL. IX**).

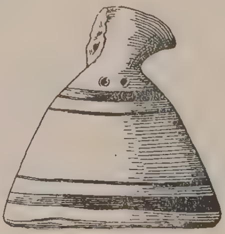

123=C.217

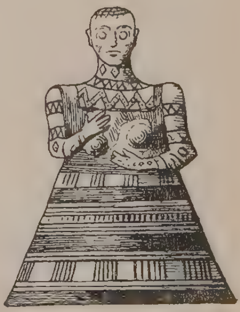
124. Figure of woman with crinoline skirt. Accession No. C.205. Height, 0.158m. (6 1/4 in.). Sturge Collection.

Buff clay. Decoration in reddish brown. Archaic face; right hand on chest, left on stomach; hair in braid down back. Hole in top of head going all the way through to interior. This may have been used to tie on a clapper so that the figure could be used as a bell, Geometric decoration covers body and skirt. Maximova, *Les Vases Plastiques dans l'antiquité*, p. 85, knows only one geometric plastic vase. (**PL. IX**).

125. Bell-shaped piece. Boeotian fabric of Dipylon period. Accession No. C.208. Height, 0.061m. (2 3/8 in.). Sturge Collection. (**PL. IX**).

Buff ground. Decoration in bands of brown. Beak-shaped handle on top, broken at one side. Two small holes at one side of top.

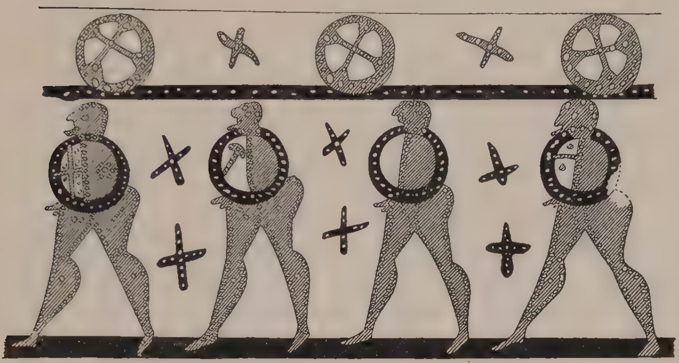

125=C.208


124=C.205

ETRUSCAN IMITATIONS OF EARLY GREEK VASES

(STYLE OF CIVITA VECCHIA)

VII CENTURY B.C. (Nos. 126, 127)

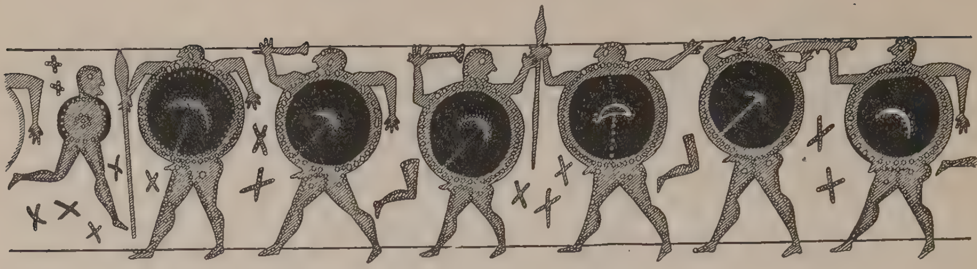


126=C.423

126. Oenochoe with trefoil lip. Accession No. C.423. Height, 0.324m. (12 3/4 in.). Acquired by purchase.

Light reddish brown clay. Design in purple and reddish brown laid directly on the clay in solid silhouette with white dots for decoration. Drawing very crude reminding one, however, of that on the Dipylon, Phalerum, and Hymettus vases of Attica. The form reminds one of the so-called Rhodian-Milesian and several Etrusco-Corinthian oenochoes. Body somewhat globular on low foot, wide neck with trefoil mouth. On either side of lip, at front, a dotted circle or rosette probably intended to represent a prophylactic eye. On back of handle, purple lines running vertically and forming a sort of arrow-head pattern; also four broad cross-bands. Purple bands under the lip and red brown leaf-like designs on either side of circle. Around the neck, between two ridges covered with white dots, conventionalized leaf or ray designs with points down.

On the shoulder purple four-spoked wheels and crosses with white dots alternate, except at one end where there are two wheels together. On the body of the vase is a broad band consisting of ten warriors moving to left. Each wears a crested helmet and carries a round shield painted in outline in brown or red, and reaching from neck to hip. Sometimes the part of the shield that shows in front of the purple body of the man is decorated with purple dots or anchor-like design, or divided by two cross-lines into purple dotted sections. The faces of the men are painted crudely, sometimes with long noses and beards, and no arms are shown. The purple legs are altogether too long, and the hips and calves of the legs bulge enormously. The end of the scabbard shows beneath the shield in front, and between the men are two brown crosses covered with white dots, as are all the figures and designs except the rays. The band above and below is reddish brown. Below, is a reddish brown rough leaf or plant pattern. At the base is a broad purple band. For details see drawing. Vases of this style and form are very rare. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 262, H 243 (dated on label 600 B.C.); Montelius, *Civilisation primitive en Italie*, II, pl. 382, Fig. 6. (**PL. IX**).



127=C.424

127. Oenochoe with trefoil lip. Accession No. C.424. Height, 0.308m. (12 1/8 in.). Formerly in the Forman Collection. Cf. *Catalogue of the First Portion of the Forman Collection*, 1899, p. 44, No. 277. Sturge Collection.

Coarse, light, reddish brown clay. Decoration mostly in purple silhouette with white dots; bands and interior of shields reddish brown shading to black. On either side of spout, dotted circle to represent prophylactic eye. On handle, rays or arrow-heads, triangular line patterns with cross-lines and point-rosettes. Around neck, between two ridges with white dots, a band of inverted rays; on shoulder, above black band with white dots, a frieze of eight crossed lines with dots and dot-rosettes. At the right of the handle, on shoulder, three vertical panels consisting in two cases of a wavy line between vertical lines and in the third case of crossed lines between vertical lines. Around the body of the vase is a frieze of six grotesquely-drawn warriors, with large round shields, moving to left, and a smaller warrior, near handle, running to right. His arms do not appear as do those of the other warriors. On the shields of each of the larger warriors is a purple crescent on a vertical line like an anchor. In two cases this is done in white outline with a row of white dots instead of the continuous line. Two warriors have spears; one of these is raised and projects on to the shoulder of the vase. Two have a kind of mace with large end, resembling Oriental clubs with wooden handles and stone ends. Cf. several early Egyptian examples in the Royal Ontario Museum, Toronto. One holds a sword upraised, and one has no weapon in his hands, but is armed with shield and scabbard, the end of which shows in front below his shield, as in the case of the five other large warriors. Between the warriors are crosses, or in two cases, a bent leg such as sometimes forms a vase in itself (Cf. No. 181 in the Royal Ontario Museum, Toronto.) Similar crosses and similar figures, though with wings, are found on an aryballus of similar technique, Italo-Corinthian, in Sieveking-Hackl, *Die königliche Vasensammlung zu München*, pl. 29, No. 756. On the lower part of the vase, two black bands; between these, triangular rays or leaves. Shape of vase, technique, and style are similar to No. 126, but the arms of the figures are represented and the legs are not so enormously long. There is more action and the style is somewhat more advanced. The *Forman Catalogue* says this is an Italian imitation of a sixth century Greek fabric (probably Corinthian). It is more probably late seventh century.

PEUCETIAN AND DAUNIAN

VII-V CENTURIES B.C. (Nos. 128-138)

Cf. Mayer, *Apulien vor und während der Hellenisirung*, pp. 87ff and 175ff; Daremberg et Saglio, *Dictionnaire des antiquités grecques et romaines*, s.v. *Vasa*, p. 635; Walters, *Catalogue of Vases in the British Museum*, I, Part II, pp. 264 ff; Luce, *The Museum Journal of the University of Pennsylvania*, X, 1919, pp. 217-225, for Peucetian and Daunian Vases in Philadelphia; Pottier, *Vases antiques du Louvre*, pl. 29-32; Masner, *Die Sammlung Antiker Vasen und Terracotten im k.k. Oest. Mus. in Wien*, Nos. 38-41; Randall-MacIver, *The Iron Age in Italy*, pp. 214-229, pls. 42-47; Gervasio, *Bronzi arcaici e ceramica geometrica nel museo di Bari.*

128. Crater. Accession No. C.426. Height, 0.286m. (11 1/4 in.). Peucetian fabric. Found near Bari. Sturge Collection. Cf. *Römische Mitteilungen*, XIV, pp. 20 ff., pl. 2; XIX, pp. 188 ff., 276 ff; XXIII, pp. 169 ff.

Drab clay and slip. Decoration in dull purplish black. Similar in shape to, though taller than, Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 264, Fig. 388, H 248, also of Peucetian fabric, except for the broad flat handles which have no vertical projections and extend from lip of vase to body. Those on the example in the British Museum do not touch the lip. On inside of lip, rays, with bands around rim; on handles, broad stripes at sides and narrow vertical lines in centre with four pairs of cross-lines, and above, panel in the colour of the clay with four long cross-lines. On shoulder, on each side, broad and narrow bands, zigzags, a double row of hatched lozenges with two narrow bands above and below. Cf. same pattern on similar vase in the British Museum; and also Pottier, *Vases antiques du Louvre*, pl. 29, D 30; pl. 32, D 95. Under the handles, between five vertical lines, two series of three triangular lines in pyramid form. Round the lower part of the body are four panels with a kind of comb pattern containing respectively 30, 28, 36, 32 teeth. Cf. *Römische Mitteilungen*, XIV, p. 22, pl. 2, Fig. 1-3, 5. Between the comb patterns, on the middle of each side, a vertical double row of plain and hatched lozenges, and below the handles the same sort of ladder pattern as on the handles, with six rungs of double lines, and checker, lozenge or diamond pattern in the middle. Very rare and beautiful vase. Very similar to Peucetian crater in Philadelphia (*Museum Journal*, X, 1919, p. 220, Fig. 75). Cf. also No. 26 in the University of Pennsylvania Museum; and No. 78741, in the Museo Archeologico at Florence, also from Bari. Cf. in general on Peucetian vases *Notizie degli Scavi*, V, 1897, p. 434, Fig. 2, also VI, 1898, pp. 104 ff., 202 ff; Jacobsthal, *Göttinger Vasen*, p. 6; Mayer, *Apulien*, pp. 175 ff., pl. 21, No. 6. Pottier dates such vases in the eighth century, but Walters, 700-500 B.C. Percy Gardner and Ernest Gardner date them much later. Such vases are rare outside of Italy. There are many in Bari. Cf. MacIver, *op. cit.* pls. 44-45.

Seventh century B.C. (**PL. X**).

129. Crater of Apulian fabric, of Peucetian style. Accession No. C.682. Height to top of handle, 0.187m. (7 3/8 in.). Diameter at mouth, 0.121m. (4 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Somewhat salmon-coloured clay. Decoration in dull dark brown. On inside of lip, one broad and two narrow bands forming circles around the outer edge. Within this circle is inscribed a square with somewhat curving sides of one broad and two narrow bands. Inside the square, at each corner, a triangle, and above each side of the square, a similar triangle. On each edge of the high loop handle, a wide band of brown; inside this, a narrow brown band. On the middle of each handle, a kind of ladder pattern with wide and narrow rungs.

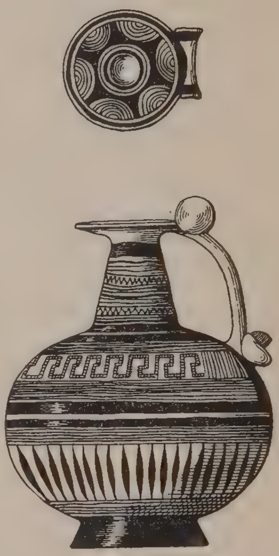
Below the lip, a wide band of brown. Under each handle, two pairs of chevrons. Between them on one side a Σ. On the shoulder, between the handles, a double row of hatched lozenges bounded by two wide and two narrow bands above and below, and four narrow lines at either side. Below the handles, a wide and two narrow bands encircle the body of the vase. Below this, a band of double loops of semicircles as in Mayer, *Apulien*, pl. 22, 10. Lower, six bands. Foot, brown. Part of foot missing and lower part of the body chipped on one side. For Peucetian ware cf. Mayer, *Apulien*, pls. 20-24. Somewhat similar loop handles, evidently derived from metal ware, are found also in Mayer, *Apulien*, pl. 22, Nos. 4 and 7. From such vases were later evolved the wheel-handled Messapian jars called "torzelle".

Seventh century B.C. (**PL. IX**).

130. Oenochoe with flat handles and metallic-like discs like wheels. Accession No. C.428. Height, 0.20m. (7 7/8 in.). Purchased in Naples.

Clay, light buff. Decoration in brownish black. On flat lip, six series of concentric semicircles. On neck, bands and zigzags, as also on back of handle. On body, a frieze of double meanders, bands, and a frieze of rays or leaves pointed at each end. For vases of similar form cf. Mayer, *Apulien vor und während der Hellenisirung*, pl. 26, Nos. 1 and 3 and pl. 27, No. 2; MacIver, *op. cit.* pl. 47, 6.

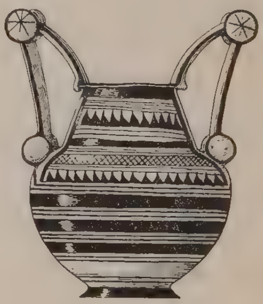
Messapian "mixed style" of V cent. B.C. (**PL. IX**).



130=C.428

131. Apulian Messapian "torzella". Accession No. C.427. Height, 0.254m. (10 in.). Purchased in Naples.

Bowl narrowing toward mouth with neck set off from body, with high flat angular handles ornamented with two discs at top and at joint with vase. Decoration in brown varying to light red on whitish buff clay. The designs consist of bands, two rows of triangles with points up (Cf. Pottier, *Vases antiques du Louvre*, pl. 29, D 32), and a frieze of crossed zigzags or lattice pattern such as is also characteristic of Daunian ware. Cf. the vases of similar shape in *Gaz. Arch.* 1882, p. 107, where the style is called Iapygian: E. Gardner, *Catalogue of Greek Vases in the Fitzwilliam Museum*, p. 76, No. 228, pl. XXXV; and P. Gardner, *Catalogue of Greek Vases in the Ashmolean Museum*, p. 4, Fig. 8, Nos. 83-85; *Mélanges Nicole*, pp. 159 ff.; *Mon. Ant.* XXIV, pl. 16, No. 32; Reinach, *Répertoire des vases peints*, II, p. 242; Patroni, *Ceramica antica nell' Italia meridionale*, 1897, p. 25; Mayer, *Apulien vor und während der Hellenisirung*, pls. 26-29; MacIver *op. cit.* pl. 47. This specimen is perhaps nearly as late as the preceding, and it is no wonder that both Ernest and Percy Gardner and Fairbanks argue from their later examples for a late date, but some specimens cannot possibly date as late as P. Gardner's imaginary "Apulian red-figured vases of the Hellenistic Age". (Cf. *Catalogue of Greek Vases in the Ashmolean Museum*, p. 3, but I know of none such). Fairbanks (*op. cit.* p. 230) wrongly says there is "no reason to regard any of them as older than about 400 B.C. Most of them surely belong to the fifth century. We

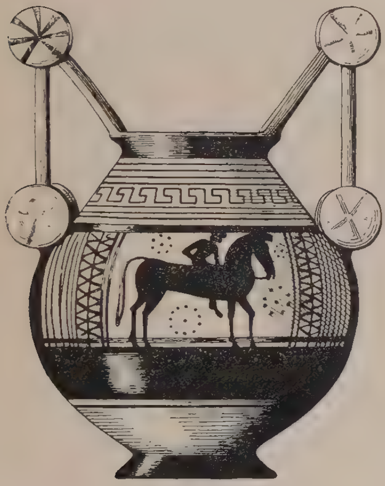


131=C.427

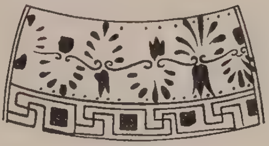
have included them here, since Furtwängler in the *Berlin Catalogue* and Winnefeld in the *Carlsruhe Catalogue*, place them among early Greek geometric vases. They certainly show Greek geometric influence. Boston has four such vases (Fairbanks, *Catalogue of Greek and Etruscan Vases*, Nos. 699-702; pls. XCVII-XCIX); Philadelphia one (cf. *Museum Journal*, X, 1919, p. 219, Fig. 74). For similar handles cf. also Baur, *Stoddard Collection at Yale*, Nos. 240 and 241 (Messapian torzellas), Rugge (Rudiae) type with Greek influence about 400 B.C.; No. 244, early Apulian, 400 B.C.; No. 239 at Yale, early Apulian Messapian fabric, 500 B.C. Cf. also Messapian vases in the Metropolitan Museum Nos. 16, 59 and loan L.934.2; and *Corpus Vasorum, Gallatin Collection*, pl. 32, No. 10. A late specimen with similar handles is at Johns Hopkins University. For other later examples cf. three in Florence; one in Sforzesco Museum in Milan; two in the American Academy in Rome; one in the Torcello Museum, near Venice; five from Rugge in the Museo Civico at Bologna; three in the British Museum; several in Naples; No. 26978 in the Museo di Villa Giulia in Rome; A.254 in Brussels; Nos. 542, 543 and several others in room K in the Louvre, including some Lucanian vases, such as No. 539; M.F. 228 in Geneva; two in the Victoria and Albert Museum; Nos. 261 and 263 in Vienna; Albizzati, *Vasi antichi dipinti del Vaticano*, pl. 3, 61.

Fifth century B.C. (**PL. X**).

655663



132=C.494



132=C.494

132. Messapian crater. Accession No. C.494. Height, 0.248m. (9 3/4 in.). Purchased from a collection near Maidstone in Kent, England.

Form similar to the preceding vase but the neck is more sharply off-set. Clay buff with creamy yellow slip. Decoration in light brown shading to black The main design on the front of the vase consists of a nude rider on a large horse to right, in a panel bounded at either side by a broad band, several narrow vertical lines, and two series of zigzags. In the field of the panel are four point rosettes as stop-gaps, which remind one of Corinthian ware. On the other side, in the upper half of a similar panel, are palmettes, alternately erect and inverted, in the lower half, a double crossing meander pattern, below which is a frieze of overlapping sigma-like curving lines. Above and below these panels are broad encircling bands. Below the handles, crossing lines. On the handles, two series of zigzags between vertical lines. Parts under the handles are left unpainted. On the discs, crossing lines. On the shoulder, on the front side a meander frieze with narrow bands above and below, on the rear side a frieze of sigma-like curving lines with narrow bands above and below. For parallels see vases cited under No. 131, and especially Mayer, *Apulien vor und während der Hellenisirung*, pl. 26, No. 5, which has also a horse with nude rider.

Fifth century B.C. (**PL. X**).

133. Apulian or Messapian torzella. Accession No. C.667. Height to top of handles, 0.21m. (8 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Low flat foot; rather high neck; overhanging lip; high, flat, angular handles ornamented with two discs at the top and two smaller discs at the points of attachment to the body. Clay, light tan, apparently with creamy yellow slip. Decoration in very dark brown. On the outer side of the upper part of the handles, a zigzag with two vertical lines at either side. On the outer side of each handle, a zigzag between vertical lines. Inside the lip, a brown band; on the top of the lip, short, thick, radiating strokes. On the neck, on one side, two bands, a row of short tongue-patterns, a zigzag with two narrow bands above and two below, and a wider band. On the shoulder, on the same side, a long, delicate fern-like leaf, arranged horizontally, with a slender stem and short leaves at either side. The decoration, both on the neck and on the shoulder, is bounded at either side by a line. On the other side of the neck, three horizontal bands, a row of tongue-pattern, below which is a zigzag with one line above and three below. On the shoulder, on this side, a star-shaped design, bounded on each side by three vertical lines, beyond which is an inverted palmette. At either side of the decoration on the neck and the shoulder, a wide, vertical, bounding line. Round the body of the vase, just below the handles, three narrow bands. Near the foot, two narrow bands. Top of foot, and a band just above it, brown. For vases of similar form with similar decoration cf. Mayer, *Apulien*, pl. 29, No. 9; Baur, *Stoddard Collection at Yale*, Nos. 240 and 241; MacIver, *op. cit.*, pl. 47. For the meaning of the term, torzella, cf Mayer, *op. cit.*, p. 245.

Rugge (Rudiae) type, under Greek influence. *c.* 400 B.C. (**PL. X**).

134. Apulian or Messapian torzella. Accession No. C.668. Height to top of handles, 0.251m. (9 7/8 in.). The Petroncini Collection. Purchased in Rome in 1923.

Form similar to preceding vase. Tan clay, apparently with creamy slip. Decoration in dark brown. On the top of the lip, a series of short, broad, radiating strokes. On the neck, on one side, a row of dots, two broad bands, two narrow bands, a band of half circles, a broad band, a series of short zigzags, and a wide band. Below this, on the shoulder, on the same side, a leafy design in a panel bounded by two vertical lines, with a palmette at either side. Beyond the palmette on one side, two vertical lines, on the other, three. All of the design, both on neck and shoulder, bounded by a broad, vertical line at each side. The decoration on the other side of the vase is similar except that the row of dots at the top is omitted, as is also the leafy design at the centre of the shoulder, and there is a narrow band between two broad bands just above the loop pattern. Below the handles, encircling the vase, three narrow bands. Inner part of the top of the foot, brown. On the edge of the foot, a band of brown.

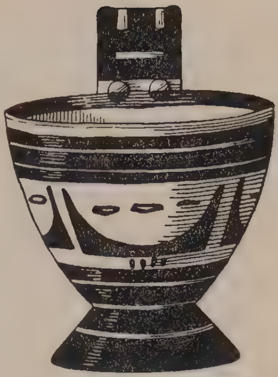
Same type and date as previous vase. For parallels to Nos. 133 and 134 see references cited under No. 131. (**PL. X**).

135. Cup of Daunian fabric. Accession No. C.431. Height with handle, 0.143m. (5 5/8 in.). Purchased in Naples.

High flat handle and high echinus-like foot, somewhat concave underneath. On inside where handle joins vase, two round-headed pellets or rivet-heads, showing clearly the metallic origin of these vases. Form is similar to that of a vase from Bari illustrated in E. Gardner, *Catalogue of Greek Vases in the Fitzwilliam Museum*, pl. XXXV, No. 230. Cf. Heydemann, *Die Vasensammlungen des Museo Nazionale zu Neapel*, pl. I, 45. Ornamentation in purple shading to brown over light drab clay. Broad purple vertical bands on handle. Band around inside of lip and on outside of body and foot. On main body of vase, a frieze of three concave objects, like altar-horns, resting on two lines with dots between;

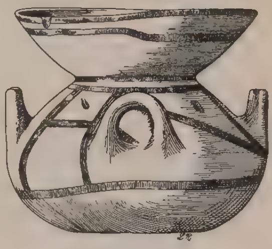
middle one brown, other two purple. The design is similar to that in Walters, *Catalogue of Vases in the British Museum*, I, Part II, H 258, H 259, Fig. 394b, H 263, pl. XXVIII. Between the horns of the design, three markings or oblong leaf patterns in two cases, and two in the other. On either side of handle a pair of vertical lines connected by three oblique lines, a variation of the ladder pattern. Next to this design, on either side of vase, a sort of tree with zigzag branches; cf. Walters, *op. cit.*, pl. XXVIII, H 258. For two cups similar both in form and design to this one cf. Mayer, *op. cit.*, pl. 12, Nos. 10 and 12; *Röm. Mitt.* XXIII, 1908, Beilage V, 6.

Daunian or early Apulian style; VI cent. B.C. (**PL. X**).



135=C.431

136. Crater of early Daunian fabric. Prehellenic ware manufactured at Canosa and Ruvo. Accession No. C.432. Height, 0.197m. (7 3/4 in.). Diameter, 0.216m. (8 1/2 in.). Purchased in Naples.

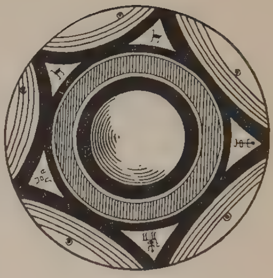


136=C.432

Bowl of roughly conical form, with squat body swelling below and contracting above, and high rim slanting outwards, exactly like modern cuspidor or spittoon. Two circular handles and two conventionalized ear-like vertical projections, probably developed from such animal heads as we see on the similar vase illustrated in Pottier, *Vases antiques du Louvre*, pl. 29, D 20. This style of vase is very fond of such pointed horn-like projections. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. XXVII, H 252, 253, 254; pl. XXVIII, H 262, 263. More probably they are the prototype of the hands which occur on later specimens and which have religious significance as if uplifted in prayer. According to Mayer, *op. cit.*, pp. 92 ff., the vase is the *sphagion*, a bowl for catching the blood of victims. Cf. also *Röm. Mitt.* XIX, pp. 231 f., 281 ff. Its origin perhaps is to be found in Cyprus.

Crude ornamentation in brownish red. On inside of neck, band on lip and broad band around middle with four vertical lines at equal intervals, running to lower edge. On outside, circular bands, and between handles vertical lines with cross-lines, forming panels. In four of the upper panels oblong solid splashes of brown. In one case a cross-line runs obliquely to an irregular circular band below one of the ears. For shape cf. Furtwängler, *Beschreibung der Vasensammlung, Berlin*, pl. IV, 8; *Römische Mitteilungen*, 1899, p. 180, Fig. I; 1908, pl. VIII; and especially *Monumenti Antichi*, XXIV, pl. XVI, 30. Cf. Mayer, *Apulien vor und während der Hellenisirung*, pl. 7, Nos. 1, 12 and 14; pl. 38, 6; p. 87, Fig. 26. Many of this shape in the Museums of Bari and Taranto. Boston has one, Philadelphia one, Accession No. MS1593 (Cf. *Museum Journal*, X, 1919, p. 221, Fig. 76). For other examples cf. ten of different dates in Naples; No. 78747 from Bari in Florence; one in Fiesole; one in Perugia; an enormous one in the Louvre, D 19; one early undecorated example in Geneva (I. 132), one in Victoria and Albert Museum, London; six in Bologna; one in Munich, one in Berlin, one in Dresden, one in Brussels, A 253, of similar shape and decoration; six or more in the British Museum; one in the Rodin Museum in Paris, one of much later date in the Stoddard Collection, New Haven. Cf. Baur's *Catalogue of Stoddard Collection*, p. 155, Fig. 63.

Seventh to sixth century B.C. (**PL. X**).



137=C.429
(detail of lip)

137. Crater of Daunian fabric. Accession No. C.429. Height, 0.158m. (6 1/4 in.). Purchased in Naples.

Smaller bowl of the same spittoon-like shape as the preceding but without ears. A much more refined and delicate specimen, however. Reddish clay with light buff slip. Ornamentation in reddish brown and purplish black, in general alternating, reminding one of Corinthian ware, though designs are geometric. On broad slanting lip, five string-holes near the edge at about equal intervals. Five intersecting broad arcs with four narrow arcs concentric to each, except in one case where there are three. Tangential to these a black circular band, then a broad purple and a black band. In the triangular spaces formed by the intersecting arcs, in two cases, a thin two-legged bird. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, H 253, and pl. XXVIII, H 258. In two cases, a most attenuated man on a horse whose body is a thin straight line, and in one case, a man without a horse. (See drawing). Such figures seem to indicate an early date. On body of vase, bands. On shoulder, a frieze of panels bounded each by two vertical lines. The panels are alternately plain and decorated; in two cases with lozenges between fine vertical lines, in another case, a series of a small circle and nine lozenges in rectangle of a fine line above and two lines below; in another case six lozenges in a single line rectangle with four fine vertical lines on one side and five on the other. On body of vase, on each side, three panels with narrow cross-lines (a characteristic Daunian decoration) with three or four short strokes substituted for a line in the middle. On lower part of body, between broad purplish red bands, the characteristic vertical tooth or comb pattern. Under the handles, which are decorated with two purplish black lines, with short vertical strokes attached, are three vertical black lines. Beneath each end of the handles, a circle within a circle like an eye. On bottom, circle enclosing a cross; around the cross, four semi-circles. In addition to references cited for the preceding vase cf. No. 15 (C 1945=Inv. 76. 36) in Boston, of very similar shape and decoration (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 694, pl. XCVI); No. 26980 in the Museo di Villa Giulia in Rome; six of different sizes and dates in Bologna; one in Munich. Cf. *Notizie degli Scavi*, 1898, pp. 202-204; Jacobsthal, *Göttinger Vasen*, 1912, pl. I, 1; Mayer, *Apulien*, pp. 104 ff., p. 107, Fig. 34, pl. VI, 8 and 9; VIII, 12; pl. X, 12; MacIver, *op. cit.*, pls. 42-43.

Sixth or fifth century B.C. (**PL. X**).

138. Spittoon-like bowl of Daunian fabric with handle missing. Accession No. C.666. Height, 0.11m. (4 1/2 in.). Circumference, 0.55m. (21 3/4 in.). The Petroncini Collection. Purchased in Rome in 1923.

The handle, which was probably a high one rising above the rim at one side, is missing. With handle, the cup may have been similar in form to Mayer, *Apulien*, pl. 8, No. 7, or to pl. 9, No. 7. Tan-coloured clay with buff slip. Decoration in purple-red and black. On the broad lip, a wide circle of purple-red around the mouth. Beyond this are two irregular narrow circles in black. Round the upper part of the sloping neck, a band of black. On the front of the neck, six fine horizontal lines. At either side of these, a group of five fine vertical lines, two broad vertical strokes, two groups of fine vertical lines, a cross or swastika made by four fine lines at right angles to one another, two other groups of fine vertical lines on either side of a second swastika. On the lower part of the neck and the upper part of the shoulder, a wide band of black, then a band of purple-red encircling the vase. Below this, a frieze with two narrow bands above and two below, which consists of four dotted lozenge patterns at the front of the vase beyond which, at either side, are a group of fine lines, a broad purple-red vertical stroke with hollow rectangle with dots in the centre. At either side of a group of fine vertical lines, a red rectangle with three dots at the centre and a group of fine lines. Below this frieze, a band of brown, another frieze with a narrow band at the top and a wider one below enclosing groups of lines both horizontal and vertical. On the bottom of the vase, a cross and a square with concave sides, surrounded by a wide circular band. Beyond these, encircling the lower part of the vase, a frieze of fine vertical lines, purple-red and dark brown solid patches, and circles on top of vertical lines. Same style as preceding vase.

Sixth or beginning of fifth century B.C. (**PL. XI**).

EAST GREEK, CORINTHIAN, ETRUSCAN IMITATIONS

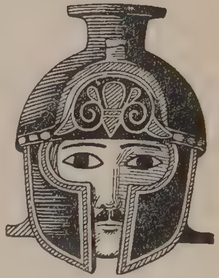
VII-VI CENTURIES, B.C. (Nos. 139-203)

139. East Greek figure-vase in form of head with helmet. Accession No. C.220. Height, 0.061m. (2 3/8 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection. Said to come from Corinth. (**PL. X**).

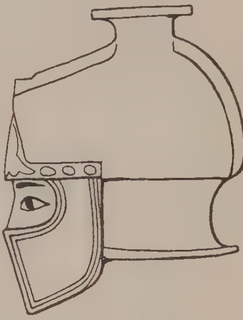
Greenish-red clay. Decoration in black, purplish red, white, and incised lines. The vase was designed to contain perfumed oil and has a hole at the top for pouring this out. The helmet has cheek-pieces, and the opening in front shows eyes, nose, mouth, and chin. The entire helmet is covered with black varnish. The pupils, eyebrows, and moustache are also painted black. Very similar to Maximova, *Les Vases Plastiques*, pl. XX, 79. Cf. also *ibid.*, Nos. 96, 97, 136.

Vases of this type are well discussed by Miss Maximova, *op. cit.*, pp. 153-159, and by Miss E. R. Price, *East Greek Pottery*, pp. 37-38. For parallels cf. Robinson, *American Journal of Archaeology*, X, 1906, pp. 420 ff.; Walters, *History of Ancient Pottery*, pl. X, 3, p. 128 n; pl. XLVI, Fig. I, p. 492; Furtwängler, *Beschreibung der Vasensammlung, Berlin*, Nos. 1304-1306; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, III, p. 676, Fig. 484; Fröhner, *Catalogue of the Van Branteghem Collection*, No. 255; *Münchner Jahrbuch*, 1910, p. 87, 141, Fig. 7; *Journal of Hellenic Studies*, II, p. 69; *Monumenti Antichi* XIV, pp. 270 ff. There is a similar black head at Yale, No. 66 in Baur's *Catalogue*, Rhodian seventh century; a large one in the Metropolitan Museum of Art, 06.1022.31; two small ones in the Metropolitan acquired in 1921; one in Basel, illustrated in Zervos, *Rhodes*, p.136, Fig. 320 (from Rhodes). Cf. also p. 23, Fig. 24, where a similar helmeted head appears on an aryballus from Rhodes. For similar helmeted heads cf. No. 498 (25017) in the Villa Giulia Museum in Rome; No. 8362 in Florence; *Notizie degli Scavi*, 1894, p. 347, Fig. 19; Louvre, A.102, Nos. 10-12 and another unnumbered one in Room L of the Louvre; Nos. A.1117, A.1118, and a third one (number not visible), in the British Museum; Nos. V.170, V.171, in the Ashmolean Museum; No. 7402 in Geneva; No. 5987 in Munich (*Jahrbuch, Anzeiger*, XXV, 1910, p. 487, Fig. 12). Cf. also Sieveking, *Die Terra-kotten der Sammlung Loeb*, II, p. 62, pl. 122; Nicole, *op. cit.*, No. 811; Pottier, *Diphilos*, pl. 4, 117; *Fairbanks, Catalogue of Greek and Etruscan Vases*, pl. L,500; Ducati, *Storia della ceramica Greca*, II, p. 504; *Corpus Vasorum, Copenhague*, II and III, pl. 81, No. 4; *Corpus, Musée Scheurleer*, I Bc et d, pl. I, 1; II D et III C, pl. I, 4.

Rhodian ware of 7th century of "Gorgoneion" style.



139=C.220



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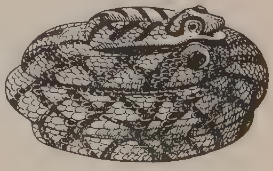


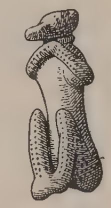
140=C.219

140. Coiled snake, probably East Greek style. Accession No. C.219. Height, 0.051m. (2 in.). Circumference, 0.255m. (10 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection.

Buff ground. Decoration in dark brown. Scales incised. The snake is finely modelled and in excellent state of preservation. Pour-hole on top, at one side of head. There is a very similar snake in Room L of the Louvre with an incised signature ⊓OLONEMEΓ⊓OIE≤E (Polon made me), exhibited along with Corinthian vases, a fragment of another vase signed by Polon, and a vase in the form of a bull's head with a painted signature of Polon. Many scholars consider these signatures false, as is the same inscription on a plastic vase in the form of an ape in Boston (Fairbanks, *Catalogue of Greek and Etruscan Vases*, pl. XLIX, 502). Otherwise we should attribute our vase to Polon. But in any case it is a duplicate of the snake in the Louvre. Cf. a clay snake from the temple at Lycosoura in Kourouniotis, Κατάλογος τοῦ Μουσείου Λυκοσούρας, 1911, p. 71, Fig. 74, and a similar snake, though of later date, called a lamp, in *Scheurleer Collection at the Hague*, pl. L, 5.

Late seventh or early sixth century B.C. (**PL. XI**).

141. Alabastron, Etrusco-Corinthian, in form of a seated ape. Accession No. C.443. Height, 0.099m. (3 7/8 in.). From Castel d'Asso near Viterbo. Sturge Collection.



141=C.443

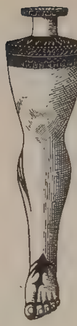
The ape has legs bent up and hands clasped at neck. Chain around neck. Clay greenish yellow covered with purplish black dots as on Corinthian aryballi in the form of a ram or hare. Cf. Robinson, *American Journal of Archaeology*, X, 1906, pp. 420 ff. The head is painted purplish red and has a pour-hole in the top. For a very similar perfume bottle in the form of an ape but with hands in a different position cf. Sieveking-Hackl, *Die königliche Vasensammlung zu München*, I, p. 86, Fig. 85, No. 769, and another larger one in Munich, not in the catalogue, holding a bowl (A 1079), like MF 115 in Geneva. For other examples cf. Nos. 2255, 4208, and 1207 in Florence; No. 6707 in the Villa Giulia Museum in Rome (one monkey holding another, *Monumenti Antichi*, XXIV, pl. 1, No. 4); one in the Vatican with right hand to mouth and left on left knee, part of another with head and arms missing, and a third holding another monkey (Albizzati, *Vasi del Vaticano*, pl. 9, 121 and 123). Cf. Nos. 14 and 15 in Room H in the Louvre (15 holds a smaller monkey). For a Corinthian terra-cotta monkey cf. Champfleury, *Histoire de la caricature antique*, p. 211; also *Arch. Anzeiger*, 1892, p. 27. At Princeton is a Corinthian monkey with the right hand on the right leg and covering one eye with the left hand. The motive may be oriental or even Egyptian (*Art and Archaeology*, XX, 1925, p. 120). In any case this seems to be a forerunner of the Japanese monkeys at Nikko who say "I see no evil, I hear no evil, I speak no evil." One in the collection of D. M. Robinson has the left hand to the mouth. Other examples of bottles in the form of an ape are Berlin, Nos. 1313-1316; Brussels A 863; Geneva M 117, one monkey holding another, with pour-hole in top of head of each; another one with left hand covering left eye and two others, including MF 115; in Villa Giulia Museum one from Satricum, another with monkey holding baby monkey, from Leprignano two more such; Fairbanks, *Catalogue of Greek and Etruscan Vases*, Boston, pl. XLIX, 502. The type originated in Egypt where specimens have been found, dating as early as 1500 B.C. or earlier. Many Greek examples are illustrated by Maximova, *Les Vases Plastiques*, Nos. 57-60, 89, 125-127, 154-155. They are discussed pp. 25 f.; pp. 113-118, but they were hardly merely for the amusement of the dead, as Miss Maximova believes. They were ointment vases for the living and for the amusement of the living, though naturally also buried with the dead.

Late seventh century B.C.

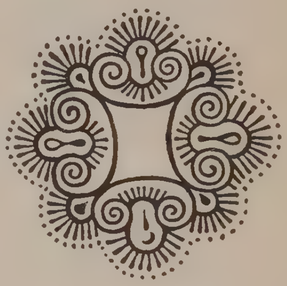
142. East Greek figure-vase or perhaps Corinthian Alabastron in form of a human leg. Accession No. C.251. Height, 0.295m. (11 5/8 in.). Sturge Collection. (**PL. XI**).

Buff clay covered with flesh-coloured slip. Decoration in dark brown, purplish red, and incised lines. Fine workmanship. On the foot is a sandal painted red on the bottom, with raised straps of dark brown or black. On the back of the calf of the leg, a complicated pattern, consisting of dots, rays, semicircles, and spirals. On edge of lip a meander pattern; on lip itself a tongue pattern in red and brown with incised lines. On shoulder of vase, red tongue pattern; on edge, white dots. Below shoulder, a nice guilloche pattern. Lower, a brown frieze with small purplish red squares attached to the upper and lower incised lines which bound the frieze and encircle the vase. Below that a tongue pattern, alternating purple and black. On one side of calf, a spray of three twigs. The vase has been repaired and repainted at the back of the leg. Many vases of the sixth century are in the form of a foot only, cf. Walters, *History of Ancient Pottery*, pl. XLVI, 6. For similar vases to ours cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 583, Fig. 299; Pottier, *Vases antiques du Louvre*, pl. 39, E 333; Sieveking-Hackl, *op. cit.*, p. 86, No. 770; one from Cervetri and one (3571) from Falerii Veteres in the Villa Giulia Museum in Rome; one complete specimen and one broken one from Migliarine in the Archaeological Museum in Florence; *Notizie degli Scavi*, 1894, p. 344. Cf. also Ducati, *Storia della ceramica Greca*, II, p. 505; *Corpus Vasorum*, *Copenhague*, II and III, pl. 81, Nos. 6, 7; No. 1307 in Berlin; B.660, 661 in British Museum; No. 500 in the Hermitage; No. 34 in Bonn; No. 98 in Carlsruhe. The type is well discussed by Maximova, *op. cit.*, pp. 91-94, pl. XX, 80; Miss E. R. Price, *East Greek Pottery*, p. 39.

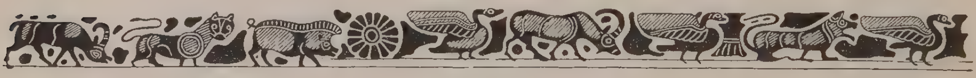
Probably seventh century B.C. "Style Grenade."



142=C.251



142=C.251



143=C.243

143. Corinthian vase in form of an eagle's head. Accession No. C.243. Height, 0.124m. (4 7/8 in.). Diameter of mouth, 0.092m. (3 5/8 in.). Sturge Collection.

Buff clay. Decoration in dark brown, purple-red, and incised lines. The bird has a hooked beak. On top of head, feathers are indicated in brown with purple retouches and incised lines. The eyes are in brown with a deep incision. Just under the beak the mouth is indicated by a large black patch, surrounded by purple. On the purple, a deep incision for the opening of the mouth. Above this, a network in brown. Just below the flaring lip of the vase there marches a procession of animals characteristic of Corinthian ware: an ibex grazing, a panther, a boar, a bird with wing raised, a horned goat, a bird, a lion (?) with open mouth, a bird. The space between the animals is filled with stop-gaps of various kinds. The flaring lip and interior of vase are painted in dark brown. On the interior of the lip there is also a band of dark purple-red.

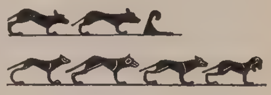
For Attic vases in form of eagle's head cf. Daremberg-Saglio, *Dictionnaire*, *s.v. Vasa*, p. 658, Fig. 7328; Buschor, *Münchener Jahrbuch der bildenden Kunst*, XI, 1919, p. 16, Fig. 24; *Collection Castellàni*, 105, pl. 3; Smith, *Catalogue of Vases in the British Museum*, III, E 802 (*Corpus Vasorum, Brit. Mus.* II 1c, pl. 43; III lc, pl. 4); Nos. 65 and 131 and CA2477 in Room H in the Louvre. For two examples in the "Gorgon Style" in the Vatican cf. Albizzati, *Vasi del Vaticano*, pl. 9, Nos. 113, 114 (influenced by bronze technique). One of these and one of same style in Berlin are illustrated in Maximova, *op. cit.*, Nos. 90,91. Miss Maximova (p. 118) knows only four examples, all Ionic importations into Etruria.

Seventh century B.C. Rare type. (**PL. XI**).

144. Proto-Corinthian Lecythus. Accession No. C.641. Height, 0.064m. (2 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Buff clay. Decoration in good reddish brown. Round the shoulder, two dogs running to right. Below these is a band of a sort of checkerboard pattern; lower still is another frieze of four animals running to right, probably dogs, although one somewhat resembles a tiger; below this are two narrow bands, a wide band, and another narrow band. Above the low foot, a ray pattern. Foot, slightly chipped. Handle, missing. To the left of the handle, a "pot-hook" scroll-pattern. The mouth seems to have been trimmed with a knife and there is no wide lip such as is usually found on similar lecythi. It may possibly have been broken away. Cf. Sieveking-Hackl, *op. cit.*, Band I, Taf. 6, Nos. 266 and 267, and Pottier, *Vases antiques du Louvre*, pl. 40, E 390 for similar bands of running animals. For proto-Corinthian vases in general, which are in all probability Corinthian, cf. Johansen, *Les Vases Sicyoniens*.

Seventh century B.C. (**PL. XI**).



144=C.641

145. Proto-Corinthian Lecythus. Accession No. C.642. Height, 0.098m. (3 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Tan clay. Decoration of incised lines and of dark brown and purple-red paint. Above foot and on shoulder, a tongue pattern. On body, a wide band of incised scales with two narrow bands above and one below, a pattern which goes back to Mycenaean days. On each scale is a small circle, either left in the colour of the clay or painted in a purple-red. On lip, a circle of dark brown round the mouth, and at the outer edge; from the latter short lines converge toward the centre. On the handle, horizontal lines. For shape and decoration cf. Sieveking-Hackl, *op. cit.*, pl. 28, Nos. 691, 692, and 693; Albizzati, *Vasi del Vaticano*, pl. 6, 83.

Seventh century B.C. (**PL. XI**).

146. Proto-Corinthian Lecythus. Accession No. C.643. Height, 0.111m. (4 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Light tan clay. Decoration of incised lines and brown and purple-red paint. Above the foot and on the shoulder, a tongue pattern, incised and painted alternately brown and purple-red. Round the body, an incised scale pattern. The scales are coloured brown and purple-red. On the lip, a rosette incised and painted brown and purple-red. Part of the lip, restored. On the handle, horizontal lines. The lecythus is rather larger than the usual size.

Seventh century B.C. (**PL. XI**).

147. Proto-Corinthian Lecythus. Etruscan imitation. Accession No. C.644. Height, 0.095m. (3 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Buff clay. Decoration of incised lines, and of dark brown, purple-red, and white paint. Round the body, an incised scale pattern. On each scale there is a circle of red or white. On shoulder, a tongue pattern. On lip, short lines converging inward from the outer edge. On handle, horizontal lines.
Seventh century B.C. (**PL. XI**).

148. Proto-Corinthian Lecythus (oil or perfume flask). Etruscan imitation. Accession No. C.232. Height, 0.102m. (4 in.). From Corneto (Tarquinii).

Fine buff clay. Decoration in brown and purple-red. On body, bands of black and purple-red alternating. Two friezes of dots with a purple band between. On shoulder, a tongue pattern radiating from neck; on lip, concentric circles. At back of neck, flat handle with horizontal bands. Part of lip is missing. For decoration cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 583, Fig. 296. For shape cf. Gardner, *Catalogue of the Greek Vases in the Fitzwilliam Museum*, No. 25; Wilisch, *Alt-korinthische Thon-industrie*, pl. 1, 5.
Seventh century B.C. (**PL. XI**).

149. Proto-Corinthian Lecythus. Accession No. C.230. Height, 0.089m. (3 1/2 in.). Sturge Collection.

The clay is of greenish grey colour with coarse green slip. There is a small base-ring. Above this, tongue patterns in groups of three in dark brown. Around body of vase, bands of varying widths, in varying shades of purple-brown. On shoulder, tongue patterns radiating from a band at base of neck. On lip, lines round edge, and circle at mouth.
Seventh century B.C. (**PL. XI**).

150. Proto-Corinthian Lecythus. Accession No. C.490. Height, 0.086m. (3 3/8 in.). From a collection near Maidstone, Kent, England.

Buff clay. Decoration in incised lines and black. Above foot and on shoulder, a ray pattern. On body, an incised scale pattern, a survival from Mycenaean times, with two bands above and two below. On each scale there is a fine punch mark. On lip, concentric circles; on handle, horizontal lines. For shape and decoration cf. Sieveking-Hackl, *op. cit.*, pl. 28, Nos. 691 and 692; Pottier, *Vases Antiques du Louvre*, pl. 39, E 309; one in the Vatican, Alinari's photograph 35819; also Kinch, *Fouilles de Vroulia*, pls. 38, 39, 43, and 44; Johansen, *Les Vases Sicyoniens*, pl. XLII, 2; Fairbanks, *Catalogue*, Boston, No. 408. Our Nos. 145-147 and No. 151 may belong to an Etruscan or Italic imitation of linear Corinthian ware with their carefully incised imbrications.
Seventh century, B.C. (**PL. XI**)

151. Etruscan imitation of a Corinthian Lecythus. Accession No. C.645. Height, 0.108m. (4 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Buff clay. Decoration in dark brown and purple-red. The vase was irregularly fired and on one side the dark brown has burned to red. On shoulder, a tongue pattern; below this, a broad band of brown with a band of red on it, a row of dots, two narrow bands, another row of dots and another broad band of brown with a narrower band of red painted over it, then a narrow band. Above the foot, a broad band of brown. On the lip, a band of brown at the outer edge from which short lines converge towards the centre, and a narrow band of brown around the mouth. On handle, horizontal lines.
Seventh century B.C. (**PL. XI**).

152. Etruscan imitation of a Corinthian Lecythus. Accession No. C.646. Height, 0.106m. (4 3/16 in.). Petroncini Collection. Purchased in Rome in 1923.

Buff clay. Decoration in brown. On shoulder and on lower part of body, a tongue pattern. Below handle, a herringbone pattern between two wide bands of brown; below this, five groups of vertical lines; two groups of eight, three of seven lines, above a band. On lip, short lines converging from the outer edge towards the centre. On handle, horizontal lines. For similar vase with similar decoration cf. Sieveking-Hackl, *op. cit.*, pl. 28, No. 685; Albizzati, *Vasi del Vaticano*, pl. 15, 204.

Seventh century B.C. (**PL. XI**).

153. Etruscan imitation of a Corinthian Lecythus. Accession No. C.650. Height, 0.089m. (3 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

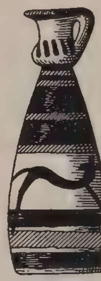
Buff clay. Decoration in dark brown and purple-red. On shoulder, a tongue pattern. Below this, a band of purple-red between two wide bands of brown; lower down, two narrow bands of brown; above and on the foot, a wide band of brown.

Handle, neck, and lip, missing.

Seventh century B.C. (**PL. XI**).

154. Etruscan imitation of a Corinthian Alabastron. Accession No. C.218. Height, 0.14m. (5 1/2 in.). From Castel d'Asso, near Viterbo. Sturge Collection.

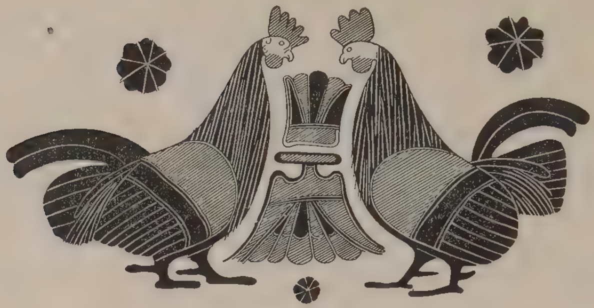
Buff clay with greenish slip. Decoration in dark brown and dark purple-red. Thick swelling about neck. Above foot, three dark bands, the middle one purple-red, alternating with light; then a light band on which are two attenuated animals in silhouette, in imitation of the frieze of dogs on genuine Corinthian vases. Above, more bands of brown and purple-red, alternating. On neck and lip, ray-like lines. At back of neck, small handle probably used for string. Very similar to Sieveking-Hackl, *Die königliche Vasensammlung zu München*, pl. 29, No. 736, and also 735. Cf. also Nos. 365 and 2566 and a third (number invisible) in Naples; nine in Florence, three of which are from Populonia; *Notizie degli Scavi*, 1917, p. 85; one in Corneto, Moscioni's photograph, 8652; E 397-411 in the Louvre; Albizzati, *Vasi del Vaticano*, pl. 14, 194. (**PL. XI**).


154=C.218

155. Etruscan imitation of a Corinthian Lecythus. Accession No. C.647. Height, 0.131m. (5 3/16 in.). Petroncini Collection. Purchased in Rome in 1923.

The body is in the form of a pear. Light tan clay. Decoration in dark brown and dark purple-red. Round body, a wide band of dark brown dots with bands of dark brown and purple-red above and below it. On the neck, a tongue pattern. On the lip, concentric circles, the outer purple-red, the inner dark brown. At the back of the neck, a small thick handle with a hole pierced in it. For alabastron of similar form and decoration, though with two bands of dots round the body instead of one cf. Pottier, *Vases antiques du Louvre*, pl. 39, E 32; Albizzati, *Vasi del Vaticano*, pl. 14, 183.

Seventh or sixth century B.C. (**PL. XI**).



156=C.648

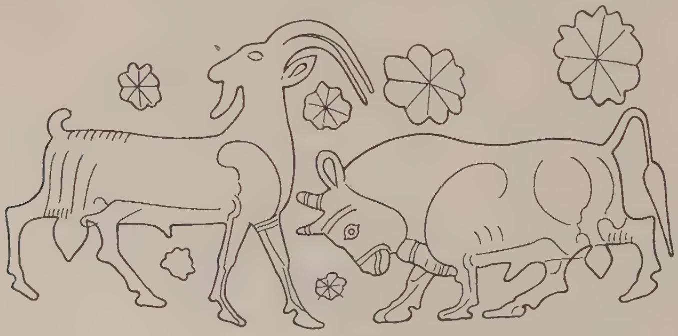
156. Corinthian alabastron. Accession No. C.648. Height, 0.124m. (4 7/8 in.). Petroncini Collection. Purchased in Rome in 1923. (**PL. XII**).

The body is in the form of a pear. Light tan clay. Decoration of incised lines, and of black and purple-red paint. On the base, a rosette in black. On the body, two finely drawn cocks face each other in heraldic fashion. The paint has been much abraded but each was originally black with a large purple-red patch on the body and a comb and wattles of the same colour. Incised lines indicate feathers. Between the cocks is a palmette design in black and purple-red. Under the handle and between the cocks at the back, three black rosettes. Round the neck, a tongue pattern. A large part of the lip is missing. On the part that remains are two triangles in purple-red. At the back of the neck is a thick handle with a hole pierced in it. For a somewhat similar alabastron with cocks facing cf. Sieveking-Hackl, *op. cit.*, pl. 9, No. 283, and p. 20, Abb. 28.

157. Corinthian alabastron. Accession No. C.649. Height, 0.079m. (3 1/8 in.). Petroncini Collection. Purchased in Rome in 1923. (**PL. XI**).

Body in form of a pear. Yellowish tan clay. Decoration of incised lines, and of black and purple-red paint. On the body, two fine cocks face each other in heraldic fashion. They are painted black and each has a large purple-red patch on the upper part of the wing, and a comb and wattles in the same colour. The feathers are indicated by incised lines. Between the cocks stands a goose (?) to right, black with purple-red on the wing; in front of the goose, a rosette; at the back, between the cocks, two rosettes above and one below. On the neck is a tongue pattern.

The lip and handle are missing and the vase has been broken into pieces and repaired.



158=C.858

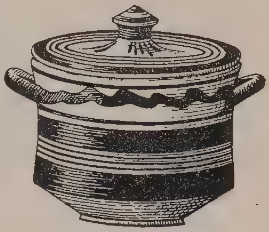
158. Corinthian Alabastron. Accession No. C.858. Height, 0.084m. (3 5/16 in.). Petroncini Collection. Purchased in Rome in 1923. (**PL. XII**).

Pear-shaped body. Light tan clay. Decoration in black and purple-red with incised lines. On the top of the lip, a rosette made of tongue patterns. Round the edge of the lip, black dots. On the back of the handle, a patch of black. Round the neck, tongue patterns. On the bottom, a rosette. On the body, a bull and a goat facing each other. The bull is advancing to left with head lowered in menacing attitude, and tail up. On his back and neck, just behind his head, is a large patch of purple-red; there is another, also, on his stomach. The goat is advancing to right, with his head turned back to left. He has long horns and a beard. On his neck and the front of his body is a purple-red patch. The muscles of both animals are indicated by incised lines. On the surface of the vase, surrounding the animals, are rosettes of black with incised lines, which are used as stop-gaps.

Much of the paint has now been abraded.

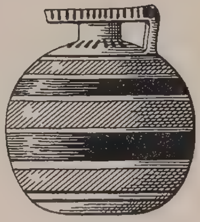
Seventh or sixth century B.C.

159. Etrusco-Corinthian Pyxis, (toilet box). Accession No. C.444. Height with cover, 0.108m. (4 1/4 in.); without cover, 0.073m. (2 7/8 in.). Diameter, 0.102m. (4 in.). Sturge Collection. (**PL. XII**).


159=C.444

The pyxis has slightly concave sides and a base-ring. Clay, greenish buff. Decoration in brown and purple. On cover, broad purple band, three brown circular lines, three series of five petals or rays. Purple band on knob of cover. On pyxis itself, between the two horizontal handles, broad brown wavy line. Such a wavy line is found also on a Corinthian bowl illustrated in Sieveking-Hackl, *op. cit.*, pl. 30, No. 611. Below are bands of varying widths in brown and purple. Cf. for similar pyxides, Perrot et Chipiez, *op. cit.*, IX, p. 578, Fig. 291; Pottier, *Vases antiques du Louvre*, pl. 39, E 13; Wilisch, *Die alt-korinthische Thon-industrie*, pl. I, No. 3, proto-Corinthian; Zervos, *Rhodes*, p. 42, Fig. 67 = No. 4296 in the Historical Cantonal Museum at Lausanne with same sort of wavy pattern; No. 2156 and another (number invisible) in Naples; No. 3677 in Florence with similar wavy line; No. 93 at Yale, cf. Baur's *Catalogue of Stoddard Collection*, Fig. 14 (called there p. 65 "late Corinthian, fifth century"). Cf. *A. J. A.*, XXXIII, 1929, p. 541, Fig. 21, second in second row, for a similar pyxis from Corinth.

Sixth century.


160=C.420

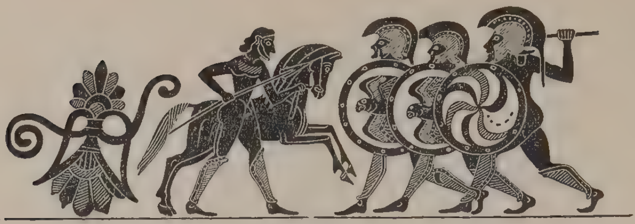
160. Proto-Corinthian Aryballus. Accession No. C.420. Height, 0.105m. (4 1/8 in.). Purchased in Thebes. Probably made in Boeotia. (**PL. XII**).

Red clay decorated with lustrous black and reddish purple bands alternating. On top of lip, concentric circles of red and black. On edge of lip, vertical lines, black. On back of handle, wavy lines. On shoulder, tongue pattern in black. Cf. Sieveking-Hackl, *op. cit.*, pl. 29, No. 746; No. 292, Fig. 31.

Seventh century B.C.

161. Corinthian Aryballus. Accession No. C.231. Height, 0.083m. (3 1/4 in.). Sturge Collection. (**PL. XII**).

Buff clay. At back of neck a small flat handle. Decoration in varying shades of brown with purple retouches and incised lines.



161=C.231

Whirling wheel with crescents radiating from centre on bottom. The same design is also used as the device on one of the shields. For whirling wheel as pattern on bottom cf. Pottier, *Vases antiques du Louvre*, pl. 43, E 612; Wilisch, *op. cit.*, pl. V, 47; VI, 48; VII, 53. For eagle and whirling wheel as devices on shields see Chase, in *Harvard Studies in Classical Philology*, XIII, pp. 104 ff., 126. On body of vase, on one side, a horseman beside his steed; on the other side, three warriors in full armour. (See drawing). At back of vase, a design composed of palmettes, lotuses, and spirals. One rosette as stop-gap. On the lip, a radiating tongue pattern and circles. On edge of lip, a row of dots.

Seventh century B.C. (**PL. XII**).

162. Corinthian Aryballus. Accession No. C.236. Height, 0.064m. (2 1/2 in.). Purchased in Florence from Pacini. Said to have been excavated near Chiusi.

Buff clay. Decoration in reddish brown. Incised lines. On the bottom, concentric circles. Above, a panther, a bird, and rosettes. On the lip, circles. Lip broken.

Seventh century B.C. (**PL. XII**).

163. Corinthian Aryballus. Accession No. C.233. Height, 0.083m. (3 1/4 in.). From Castel d'Asso near Viterbo. Sturge Collection.

Buff clay. Decoration in dark brown. Incised lines. On bottom, a rosette. On body, two peculiar goats with large curved horns, grazing. Much of the paint has been rubbed away and part of one animal is missing. On lip, rosette formed by lines incised in the dark paint. On edge of lip, brown dots. Animals similar to those on No. 176. Cf. Sieveking-Hackl, *op. cit.*, pl. 27, No. 640, third frieze from bottom.

Seventh century B.C. (**PL. XII**).

164. Etrusco-Corinthian Aryballus. Probably a crude Etruscan imitation. Accession No. C.235. Height, 0.063m. (2 1/2 in.). Purchased in Florence from Pacini. Said to have been excavated near Chiusi.

Buff clay. Decoration in black. No incised lines. On bottom, a tongue pattern radiates from centre. Above this, a band of animals; a goat, a panther, two swan-like birds facing each other, one biting at breast of other, with stop-gaps between. On shoulder, another tongue pattern. On lip, circles, one purple-red.

Sixth century B.C. (**PL. XII**).

165. Etruscan imitation of a Corinthian Aryballus. Accession No. C.651. Height, 0.102m. (4 in.). Petroncini Collection. Purchased in Rome in 1923.

Light buff clay. Decoration in reddish brown. On the lip, concentric circles. On the handle, horizontal lines. On the shoulder, a tongue pattern below a wide band. Below this, a frieze of dots between two wide bands. Above the low foot, a wide band, above which extend three groups of rays, one group containing four, another six, and the third, eight rays.

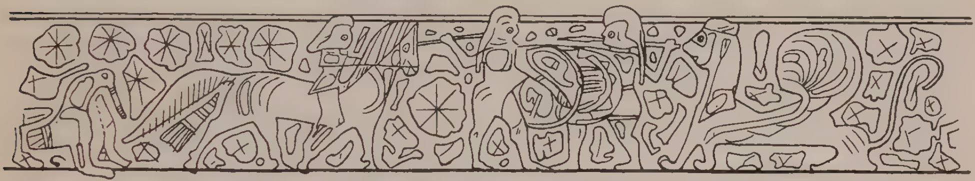
Seventh or sixth century B.C. (**PL. XII**).

166. Corinthian Aryballus. Accession No. C.652. Height, 0.076m. (3 in.) Petroncini Collection. Purchased in Rome in 1923.

Buff clay. Decoration of incised lines, and of black and purple-red paint. On the shoulder, a tongue pattern. Round the body, five soldiers march to right. Each has a round shield with a purple-red centre, and a high helmet with a crest of the same colour. Between the soldiers' heads and feet are rosettes made with incised lines and black paint. On the top of the lip are two narrow bands, a tongue pattern, and two more narrow bands. Round the edge of the lip is a row of dots. On the back of the handle, horizontal lines. The surface of the vase is so much chipped that the pattern on the bottom cannot be positively determined. It may have been a whirling wheel. (**PL. XII**).

167. Corinthian Aryballus. Accession No. C.653. Height, 0.111m. (4 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Light tan clay; decoration in dark brown. On top of the lip, three concentric circles and a wreath of leaves and dots. On the handle, four wide horizontal bands. On the shoulder, a tongue pattern. Round the body, six soldiers march to right. They carry round shields, and spears, and wear crested helmets. The remainder of the surface of the body is sprinkled with dots. Below the frieze of soldiers is a band of wave pattern, and below this, three narrow bands. On the bottom, concentric circles, and groups of four each of ray-like lines. For a procession of warriors on a Corinthian aryballus cf. Baur, *Catalogue of the Stoddard Collection*, No. 87; *Journal of Hellenic Studies*, XXX, p. 354. About 600 B.C. (**PL. XII**).



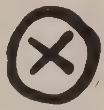
168=C.234

168. Corinthian Aryballus. Accession No. C.234. Height, 0.067m. (2 5/8 in.). From Castel d'Asso, near Viterbo. Sturge Collection.

Grey ground with decoration in black. Incised lines. On bottom, radiating crescents. On one side of body, horse with rider. On front, two warriors fighting. On the other side, fantastic winged sphinx-like creature. At back, a bird. Intervening spaces filled with stop-gaps. On shoulder, a radiating tongue pattern, below which are two rows of dots and bands. On lip, rays; edge of lip, dots.

Seventh century B.C. (**PL. XII**).

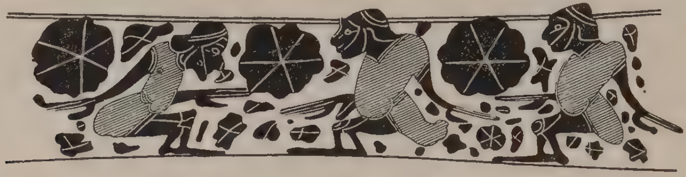
169. Corinthian Aryballus. Accession No. C.488. Height, 0.063m. (2 1/2 in.). Purchased from a collection near Maidstone, Kent, England.



169=C.488

Buff clay. Decoration in black and purple-red. On bottom, a broad black circle within three narrow circles. On front, three soldiers with large round shields march to left. They each hold a spear which projects above and below each shield but does not form one continuous line. The shields are so large that they cover the soldiers entirely, except the heads and the lower parts of the legs. At centre of each of the shields, a fairly large circle of purple-red with an incised line around it. Round the shoulder, above the soldiers, two narrow bands, then a radiating tongue pattern in black. On the flat handle at back, two broad black horizontal lines. Below the handle, on the body of the vase, a circle with a cross in it. Round the vertical edge of the lip, a row of black dots. On top of lip, concentric circles of varying widths. Cf. for such vases with warriors, Albizzati, *Vasi del Vaticano*, pl. 8, 100, 101.

Seventh century B.C. (**PL. XII**).

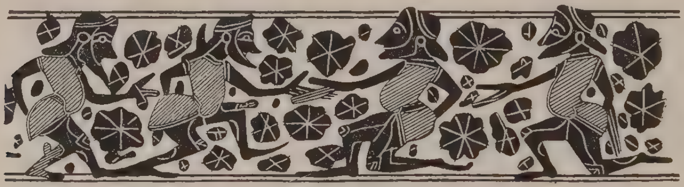


170=C.489

170. Corinthian Aryballus. Accession No. C.489. Height, 0.067m. (2 5/8 in.). Purchased from a collection near Maidstone, Kent, England.

Buff clay. Decoration in brown to black, purple-red and incised lines. At centre of bottom, small solid circle within two circles. Round the body, between two narrow bands above, and two below, a frieze of three crude, crouching, dancing figures with stop-gaps between. Two of these face each other at the front, with a large rosette stop-gap between their heads. One is a little to the left of the handle at the back. All have one hand extended forward and one back. Purple-red is used for the body and hips, brownish black for the remainder of the figures. On the shoulder, tongue pattern. Round the edge of the lip, a row of dots. On the lip, three concentric circles. On the flat handle at the back, five horizontal lines. Three small pieces have been chipped away at one side by lime explosions, and bits of lime may still be seen in the clay.

Seventh century B.C. (**PL. XII**).



171=C.491

171. Corinthian Aryballus. Accession No. C.491. Height, 0.063m. (2 1/2 in.). Purchased from a collection in Kent, England.

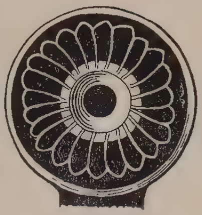
Buff clay. Decoration in brownish black and purple-red with incised lines for details. On bottom, at centre, circles surrounded by a radiating tongue pattern. On body, between two narrow bands above and two below, a frieze of four crude bearded figures dancing, with many small rosettes as stop-gaps filling the spaces between and around them. Two of the figures dance to right, two to left. The two facing, in front, appear to be about to clasp hands. Each of the figures has one hand extended forward and one backward. Cf. Pottier, *Vases antiques du Louvre*, pl. 16, A 472; Gardner, *Catalogue of Greek Vases in the Fitzwilliam Museum*, pl. IV, 36. Each dancer wears what appears to be a red tunic. On the shoulder, a radiating tongue pattern. Round the edge of the lip, a row of dots. On the lip, another radiating tongue pattern. On the flat handle at the back, three vertical lines.

Seventh century B.C. (**PL. XII**).

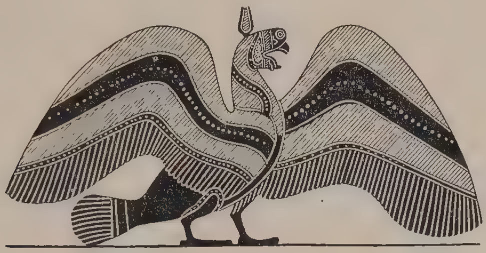
172. Italo-Corinthian Aryballus. Accession No. C.492. Height, 0.079m. (3 1/8 in.). Purchased from a collection in Kent, England.

Buff clay. Decoration in reddish brown to black and purple-red. Incised lines. On the bottom, a circle from which a tongue pattern radiates. On the body of the vase, two horned wild goats, to right, with heads down, as if grazing. Between them, on the front of the vase, a peculiar bird-like (?) stop-gap. In the field, many smaller stop-gaps. Above and below this central frieze, a narrow band. On shoulder, a tongue pattern. Round the edge of the lip, a row of black dots or strokes. On top of lip, an incised rosette. On flat handle, at back, three broad horizontal lines.

Seventh century B.C. (**PL. XII**).



172=C.492



173=C.242

173. Corinthian Alabastron. Accession No. C.242. Height, 0.216m. (8 1/2 in.). From Rhodes. Sturge Collection.

Buff clay. Decoration in light and dark brown, also in purple-red. Incised lines used for details. On the bottom, a tongue pattern radiates from a centre of concentric circles. On the body of the vase the chief decorative design is a fantastic griffin with the body of a bird. This is different from the lion-type which also occurs on Corinthian ware. The griffin has wings outspread encircling almost the whole vase. At the back of the vase and around the bird, rosettes and other patterns are used as stop-gaps. On shoulder, rough checkerboard pattern. On neck and lip, radiating tongue patterns. On edge of lip, row of dots. This type of alabastron appears in Lau, *Die griechischen Vasen, ihr Formen- und Decorations-system*, pl. III, 3. Cf. also Pottier, *Vases antiques du Louvre*, pls. 41 ff.; Sieveking-Hackl, *op. cit.*, pls. 9 f. For griffin cf. Sieveking-Hackl, *op. cit.*, pl. 26, No. 618; p. 82, Fig. 81; Morin-Jean, *op. cit.*, pp. 237 ff.

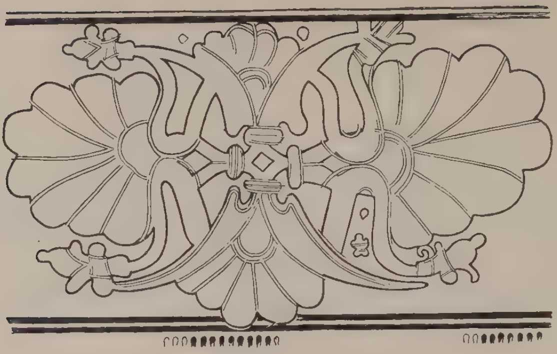
Seventh century B.C. (**PL. XII**).

174. Boeotian-Corinthian Alabastron. Accession No. C.224. Height, 0.216m. (8 1/2 in.). Sturge Collection.

Reddish clay which was not prepared with sufficient care, as bits of lime left in it have caused explosions when fired and so chipped away small pieces from the surface. Buff slip. Decoration in light brown shading to dark. Incised lines for details. On body of vase, a siren and eagle, with wings outspread, facing each other. For similar siren facing bird cf. Sieveking-Hackl, *op. cit.*, pl. 9, 291a. Many rosettes are used as stop-gaps. On bottom, tongue patterns radiate from centre. Just above base, a band of checkerboard pattern. On neck, tongue pattern also; below this, a kind of checkerboard pattern. On lip, ray pattern. Crossing lines on edge of lip.

Good example of Boeotian-Corinthian style.

Sixth century B.C. (**PL. XIII**).



175=C.227

175. Corinthian Alabastron. Accession No. C.227. Height, 0.235m. (9 1/8 in.). From Rhodes.

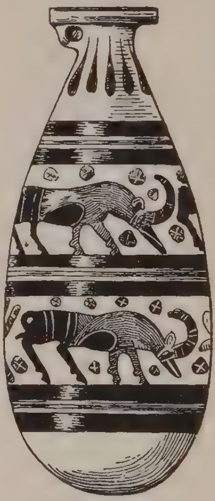
Beautiful pinkish buff clay. Decoration in brown shading, now light, now dark. Incised lines and purple retouches show details. On bottom, concentric circles. The chief design consists of a palmette-lotus cross, though the palmette ornamentation is more common on the aryballus. This is very similar to a palmette-lotus design illustrated by Sieveking-Hackl, *op. cit.*, pl. 9, No. 291 and pl. 10, No. 318 Cf. also a similar pattern in Gardner, *Catalogue of Greek Vases in the Fitzwilliam Museum*, pl. IV, 30 and on Corinthian aryballi in the Louvre; Pottier, *Vases antiques du Louvre*, pl. 40, E 352, E 361; pl. 42, E 574; Baur, *Catalogue of Stoddard Collection*, No. 80. Stop-gaps fill the intervening spaces. On neck, tongue patterns; on lip, concentric circles. On edge of lip, dots. So-called Boeotian-Corinthian, but probably Rhodian-Corinthian.

Seventh century B.C. (**PL. XIII**).

176. Etruscan imitation of Corinthian Alabastron. Accession No. C.252. Height, 0.235m. (9 1/4 in.). From Corneto (Tarquinii). Sturge Collection.

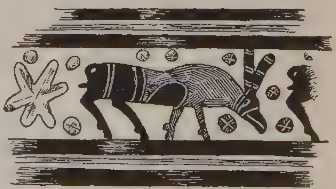
Light tan clay. Decoration in light brown shading to dark brown. Purple-red retouches and incised lines used for details. Drawing, poor. On body of vase, two zones of animals marching. Lower zone, two crude goats with curving horns and a mule. Upper zone, mule, goat, and swan. Stop-gaps round figures. Above, below, and between these zones, bands of red and brown. For mule cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 609, Fig. 320; Pottier, *Vases antiques du Louvre*, pl. 41, E 423; Sieveking-Hackl, *op. cit.*, p. 23, Fig. 33, No. 304. On neck, tongue pattern. On lip, circles. Vase badly broken and a few pieces missing.

VII or early VI century B.C. (**PL. XIII**).



177=C.253

177. Etruscan imitation of Corinthian Alabastron. Accession No. C.253. Height, 0.242m. (9 1/2 in.). From Corneto (Tarquinii). Sturge Collection. Buff clay. Decoration in dark brown varying to lighter brown, and in dull red. Incised lines also used. Drawing, poor. On body of vase, two zones of animals. In the lower, two mules and



177=C.253 (detail of reverse)

a wild goat with heads down, and a star. In the upper, two mules also and a goat, with heads down. Stop-gaps of various kinds in space round the animals. Above, below, and between the zones of animals, three bands, one red between two brown. On the neck, a tongue pattern. At the back of neck, small handle with a string-hole. On lip, concentric circles.

Seventh or early sixth century B.C. (**PL. XIII**).

178. Corinthian Alabastron. Accession No. C.228. Height, 0.203m. (8 in.). Sturge Collection.

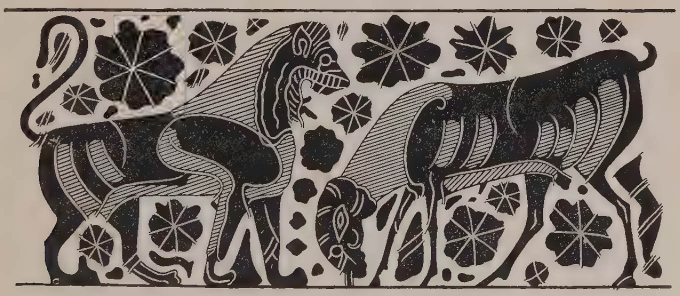
Greenish buff clay. Decoration in dark brown, with traces of red. Many incised lines for details. The surface is now somewhat dingy in appearance. On bottom, tongue patterns radiate from a circle at centre. On body, two zones of birds and animals; the lower contains a panther, a swan with wings raised, and a goat; the upper, a panther, an owl, and a goat. The usual number of stop-gaps characteristic of Corinthian ware fill the spaces intervening between the animals. On the neck, tongue patterns; round the edge of the lip, dots; on the lip, tongue patterns radiate from the opening.

Probably seventh century B.C. (**PL. XIII**).

179. Etruscan imitation of Corinthian Alabastron. Purchased from a collection in Kent, England. Accession No. C.493. Height, 0.248m. (9 3/4 in.).

Dingy buff clay. Decoration in dark brown, with purple-red retouches and incised lines. On bottom, concentric circles. On body two zones of crudely drawn animals, with three bands above and below, the middle band in each case is purple-red. The lower zone contains a boar, a goat, and a panther; the upper, a panther, and a boar with a panther facing him. In the field, crudely drawn stop-gaps. On the shoulder, a tongue pattern; on the edge of the lip, large dots; on top, a tongue pattern.

Late seventh or sixth century B.C. (**PL. XIII**).



180=C.222

180. Tall Corinthian Alabastron of unusual shape. Accession No. C.222. Height, 0.289m. (11 3/8 in.). Sturge Collection.

Buff clay. Decoration in dark brown with the addition of purplish red and incised lines to bring out details. Round the vase are five bands of animals. The four upper zones contain lions, deer, goats and sirens; the lowest zone has four hares. The intervening spaces are filled with rosettes and dots as stop-gaps. On lip, below neck, and on base, tongue pattern. Walls thick and vase heavy. For a vase of similar form cf. Sieveking-Hackl, *op. cit.*, pl. 10, No. 324, which is 0.26 metres high but has only three friezes. The Museum of Fine Arts in Boston has three similar alabastra but they are much inferior in style and are Italo-

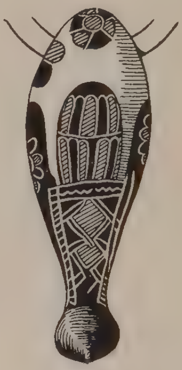
Corinthian; cf. Fairbanks, *Catalogue of Greek and Etruscan Vases*, Nos. 489-491; cf. also E 450, 451 and 457 in the Louvre; A 1501 in the British Museum, and No. 962 in the Museum at Fiesole.

Seventh century B.C. (**PL. XIII**).

181. Corinthian vase in form of bent leg. Accession No. C.223. From top of vase to knee, 0.159m. (6 1/4 in.). From knee to sole of foot, 0.127m. (5 in.). Diameter at top, 0.111m. (4 3/8 in.). Sturge Collection.

Buff clay. Decoration in black which has a greenish tone. Very much repainted. Accessories are indicated by purplish red paint and incised lines. The foot and leg to knee are encased in a high boot decorated with rosettes and with incised lacing. On the knee are three rosettes; above the knee, four bands of swans growing larger as they approach the top. In the top band, six swans; in others, five. Rosettes and stop-gaps of various kinds fill the intervening spaces. On the breasts and wings of the swans, patches of red. Cf. the vase in the form of an upright leg, No. 142 in the Royal Ontario Museum. For form of boot on leg of vase cf. Sieveking-Hackl, *op. cit.*, p. 86, Fig. 86 and Pottier, *Vases antiques du Louvre*, pl. 39, E 333. The Museum of Fine Arts, Boston, has a plastic cup in the form of a similar human leg bent at the knee and expanded at the thigh to form a conical cup (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 481). Cf. Böhlau, *Aus ionischen und italischen Nekropolen*, pl. III, 2. There is a bent leg in Berlin and an Etruscan bucchero bent leg in Room C, No. 721 (129) in the Louvre. Cf. also *Bildertafeln des Etruskischen Museums der Ny Carlsberg Glyptothek*, 1928, pl. 44; Pottier, *Vases antiques du Louvre*, pl. 28, 719; Miss Price, *East Greek Pottery*, p. 39; No. 542 in Orvieto, a bent leg of Corinthian clay; Maximova, *op. cit.*, No. 86 (Ionic), Such vases are discussed by Miss Maximova (pp. 92-93) who believes that it is an Ionic type transmitted to Etruria. (Drawing shows the boot).

Seventh century B.C. (**PL. XIII**).



181=C.223

182 Corinthian Pyxis with cover. Accession No. C.244. Height, 0.095m. (3 3/4 in.). Sturge Collection.

The pyxis has convex sides and is of the form of the Dodwell vase, illustrated in Lau, *Die griechischen Vasen*, pl. III; Wilisch, *Die alt-korinthische Thon-industrie*, pl. IV, 45, A; Pottier, *Vases antiques du Louvre*, pl. 43, E 609; Collignon, *Histoire de la céramique grecque*, p. 63, Fig. 32; Sieveking-Hackl, *op. cit.*, pl. 10, Nos. 325-327.

Buff clay. Decoration in black shading sometimes to brown with dark purple-red retouches. Incised lines are freely used for details; eyes, feathers, muscles, etc. On the bottom, concentric circles in black. Foot, brown. From the foot rises a ray pattern. The frieze which forms the chief decoration on the body of the vase consists of two sirens facing each other, with bird with neck bent back between, a panther, a bird, a goat, a panther and a goat facing each other, and another panther. There are the usual stop-gaps. Above the frieze of animals, a kind of checkerboard pattern with bands of red and brown on either side; then a tongue pattern. On lip, dots and circles. On cover, frieze of swan with raised wings and siren facing each other, a panther, a swan facing a goat, a panther, and a siren, with stop-gaps between. Knob-like handle with tongue pattern and circles on it. Around bottom of handle, a tongue pattern, and round this, a checkerboard pattern. A fine specimen of Corinthian ware.

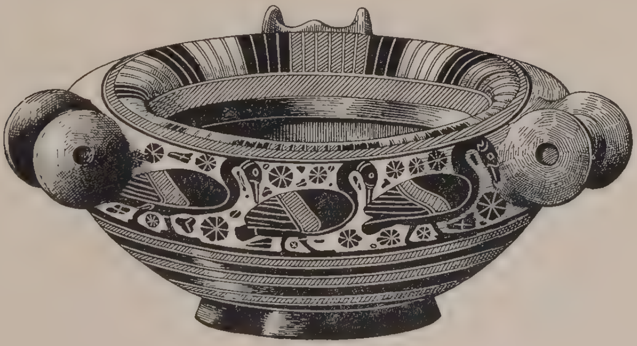
Seventh century B.C. (**PL. XIII**).

183. Squat form of Corinthian oenochoe with trefoil mouth and cover. Accession No. C.245. Height, 0.172m. (6 3/4 in.). Sturge Collection.

Fine buff clay. Decoration in lustrous black shading to brown with retouches of purple-red. Incised lines freely used for details. On the shoulder of the vase, a band consisting of: a bird with head turned back, a panther with head facing front, a pigeon-like bird, a swan, a panther to left, a bird with head turned back. The spaces between the figures are filled with stop-gaps. Below this band, a frieze consisting of: two sirens facing each other with a swan between, a panther to left, a bird with head turned back, a panther and a goat facing each other, a panther, a bird with head turned back, another panther. Many stop-gaps between. Below this frieze, a narrow red band and a wide black band. From the foot rises a ray pattern. The flat handle at the back of the neck is painted black, the lower part of the ridged neck red, the upper part and the mouth black. The three-cornered lid has traces of black on the buff clay, both inside and out. On the top, a small knob of clay. Shape of vase and cover are like Sieveking-Hackl, *op. cit.*, p. 14, Fig. 21; Collignon, *Histoire de la céramique grecque*, p. 64, pl. 5; Wilisch, *Die alt-korinthische Thon-industrie*, pl. 2, Fig. 18; Fairbanks, *Catalogue of Greek and Etruscan Vases in Boston*, No. 471. Cf. also 06.1021.23 in the Metropolitan (dated 650-600 B.C.). Cf. Zervos, *Rhodes*, p. 69, Fig. 140; Pellegrini, *Catalogo dei vasi antichi dipinti di Bologna*, 1900, No. 64, Fig. 12. Cf. No. 3757 (1758) in Florence; No. 165 in Room L in the Louvre; A 1361 in the British Museum, and for form, No. 37 in the Fitzwilliam Museum.

The vase is in a fine state of preservation and is an excellent example of Corinthian ware. Cf. *A.J.A.*, XXXIII, 1929, p. 541, Fig. 21, second in first row.

Late seventh or early sixth century B.C. (**PL. XIII**).



184=C.248

184. Corinthian lamp or cothon with three handles. Accession No. C.248. Height with handles, 0.082m. (3 1/4 in.). Exterior diameter, 0.203m. (8 in.). Sturge Collection.

Form the same as that in Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 605, Fig. 313, which is also decorated with swans and similar rays inside. One-handled cothon in Sieveking-Hackl, *op. cit.*, Nos. 338, 339, pl. 12, with similar rays. Professor Dinsmoor of Columbia University has a cothon with one handle and a frieze of animals. On the cothon see Pernice, *Jahrbuch* XIV, 1899, pp. 60 ff; Burrows and Ure in *Journal of Hellenic Studies*, XXXI, 1911, pp. 72 ff.; Mayer, *Apulien*, pl. 31, No. 9; Baur, *Stoddard Collection*, No. 99. Some have argued that these vases are lamps, but they may well have been used as cothons or for holding hot coals, or for holding pigments (cf. *Jahrbuch* XXVII, 1912, pp. 52 f.). Yellowish clay, heavy. Decoration in lustrous dark brown shading sometimes to lighter brown, and in dull purple-red. The bottom of the exterior has dark brown concentric circles; from the foot rises a tongue pattern; above this are alternating bands of red and brown of varying widths. On the shoulder of the vase, between the handles, marches a procession of swans, three between each pair of handles. The space between the birds is filled with stop-gaps. The spool-like handles are brown. The incurving lip is decorated with a kind of tongue pattern in alternating groups of three black, in two cases four, with six purple, in one case five purple, or with four yellow-buff. The interior of the vase is also brown and red.

Seventh or early sixth century B.C. (**PL. XIII**).

185. Bowl, probably of true Corinthian ware. Accession No. C.229. Height, 0.083m. (3 1/4 in.). Diameter, 0.156m. (6 1/8 in.). From Castel d'Asso, near Viterbo. Sturge Collection.

Buff clay, rather fine and light. Decoration in dark brown with patches of purple-red, and white, and incised lines. From foot to handles, wide, dark brown band; just below the handles, a narrow band of purple-red. Handles, dark brown. Between the handles, on either side, two swans to right, with stop-gaps between them. White dots on wings of birds and at centres of rosettes. The lip flares and on the exterior, between two lines of dots, a frieze with rectangles. Bands of purple-red, and brown on the interior of the lip. Interior of vase, dark brown. Duplicate bowls of the same shape and with same designs in Sieveking-Hackl, *op. cit.*, pl. 30, Nos. 613, 614. Four of same shape and decoration in Philadelphia, Nos. 17 and 27; two of them are numbered 24. One in Boston of same form, decorated with ducks, (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 492). Same scene and shape in Nos. 3718 and 3726 in Florence, and in Albizzati, *Vasi del Vaticano*, pl. 13, 139. For the same type at Corinth cf. *A. J. A.*, XXXIII, 1929, p. 541, Fig. 21; p. 545, Fig. 24.

Seventh century B.C. (**PL. XIII**).

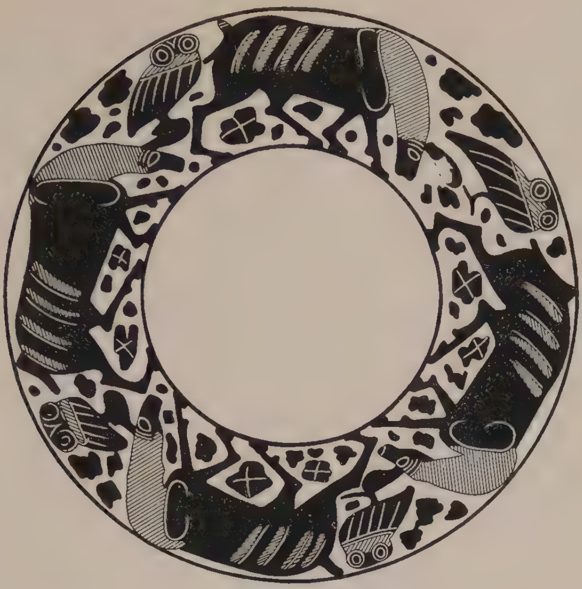
186. Corinthian bowl with horizontal handles. Probably Etruscan imitation. Accession No. C.247. Height, 0.073m. (2 7/8 in.). Diameter to outer edge, 0.241m. (9 1/2 in.). From Castel d'Asso, near Viterbo. Sturge Collection.

Buff clay, rather heavy. Decoration in dark brown varying to lighter brown, with retouches of white and purple-red. The interior is painted in wide, dark brown bands with narrow circles of white and red between. The lip is dark brown, with six groups of parallel lines in white, four each, on the brown. On the exterior, a wide frieze consisting of two groups of a panther and a goat facing each other, and also an owl, and a goat to left. Stop-gaps of various kinds fill the spaces around them. On the animals, patches of red. Incised lines freely used, both on the animals and the stop-gaps. On the bottom, concentric circles. At either side of the lip, a horizontal handle. Between the handles, zigzag lines. Shape like that in Pottier, *Vases antiques du Louvre*, pl. 42, E 550.

Seventh century B.C. (**PL. XIII**).

187. Plate, Etruscan imitation of Corinthian style. Accession No. C.250. Height, 0.048m. (1 7/8 in.). Diameter, 0.21m. (8 1/4 in.). From Corneto (Tarquinii). Sturge Collection.

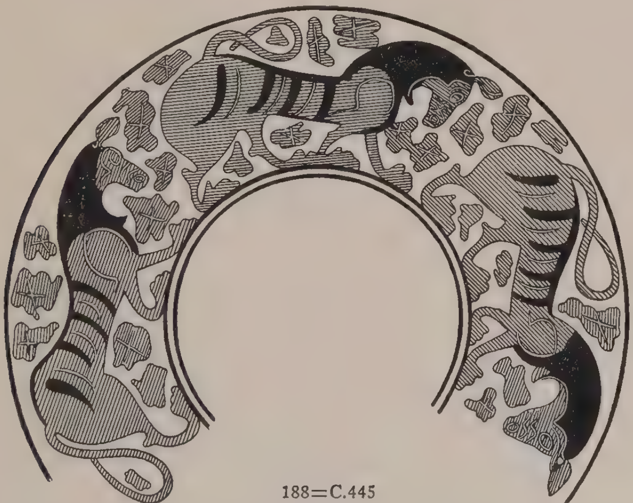
Buff clay. Decoration in dark brown varying to light. Retouches of dull red. Incised lines. The animals are crudely drawn. On the bottom of the interior, concentric circles, then a zone of four animals with hoofs (mules?), alternating with four owls. Spaces between filled with stop-gaps. At either



187=C.250

side is a small handle made of a strip of unpainted clay, which fits into a groove just below the lip. At the centre of the exterior, concentric circles; then a band of four curious animals resembling lions. Lip, brown. The plate was poorly fired as the varying shade of the decoration from light to dark brown shows. In fact the entire workmanship is of rather low grade. Even the clay was poorly prepared, as lime left in it has caused an explosion and chipped away a piece from the surface. For similar plate cf. one on loan, No. 224,441, in the Royal Scottish Museum in Edinburgh.

Late seventh or early sixth century B.C. (**PL. XIII**).

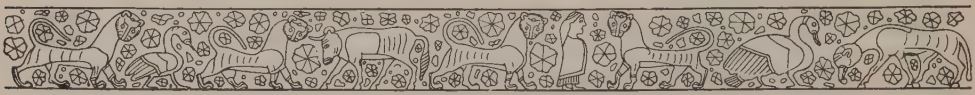


188=C.445

188. Very shallow bowl or pinax. Etruscan imitation of Corinthian style. Accession No. C.445. Height, 0.051m. (2 in.). Diameter, 0.242m. (9 1/2 in.). From Corneto (Tarquinii). Sturge Collection.

Light buff clay. Decoration, on inside only, consisting of red-brown, shading to black. Incised lines. On interior, purple circular bands, and a frieze of four animals, probably lions. Most of the paint has been abraded, and the piece seems never to have been finished, as there is no decoration on the exterior. Small handles at either side, formed by strips of clay in a groove. Shape like that of vases illustrated in Sieveking-Hackl, *op. cit.*, pl. 30.

Seventh century B.C.



189=C.255 (Middle Frieze)

189. Corinthian oenochoe. Accession No. C.255. Height, 0.397m. (15 5/8 in.). From Corneto (Tarquinii). Sturge Collection.

Fine buff clay. Decoration in dark brown with retouches in dull red. Incised lines freely and fairly well used. On the foot, a dull red band and two narrow brown bands; rising from the foot, a ray pattern; above this, three friezes of animals, birds, and sirens surrounded by rosettes and stop-gaps of various kinds. The lowest band has a panther facing a mule; a panther facing a ram; a panther facing a ram with a swan between. The middle frieze: a panther facing a steer; two panthers facing each other with a long-haired draped female figure, with a face like a siren, between; a swan facing a ram; a panther; a swan, to right. Upper frieze: a swan; a panther; a siren with outspread wings facing a panther; and another swan. The neck is brown and has at the front three rosettes, two consisting of nine white dots, the third, of eight. The lip and handle are also brown. On the lip, two white dotted rosettes. Ribbed handle at back of neck. For a similar shape cf. Pottier, *Vases antiques du Louvre*, pl. 41, E 430; Masner, *Die Sammlung antiker Vasen und Terracotten in k.k. Oest. Museum*, pl. I, 128. There are two similar vases in Philadelphia and one in the Metropolitan Museum, G.R.507. Cf. also E 428 in the Louvre; Albizzati, *Vasi del Vaticano*, pl. 4, 66.

Seventh century B.C. (**PL. XIV**).

190. Corinthian oenochoe. Accession No. C.256. Height, 0.42m. (16 1/2 in.). From Corneto (Tarquinii). Formerly in the Bazzichelli Collection. Sturge Collection.

Yellowish clay, heavy. Decoration in dark brown which in the firing has often shaded to a light reddish brown. Retouches in purple-red. Incised lines. From the foot rises a ray pattern. On the body, are three zones of birds, sirens, and animals separated by bands of brown. The lowest zone contains: a panther facing a stag, a lion, a stag, a swan facing a stag. The middle zone: a panther, a steer facing a panther, an owl, a steer to left, a panther facing a stag. The uppermost band is really on the shoulder and contains: a swan, a panther and a siren to right, a panther and swan to left. Many stop-gaps crowd the spaces round the animals. The neck is brown and has five rosettes of ten white dots each on it. The handle is broken and part of it is missing. The workmanship generally of the vase is poor, the drawing careless, the firing imperfect. At one side there is a depression or dent in the clay probably made before the decoration was put on. For similar vases cf. three in Philadelphia (35), one in Florence (number invisible), *Corpus Vasorum, Bibliothéque Nationale*, pls. 8-11, and A 1354-1356 in the British Museum.

Late seventh or early sixth century B.C. (**PL. XIV**).

191. Oenochoe. Etruscan imitation of Corinthian ware. Accession No. C.225. Height with handle, 0.292m. (11 1/2 in.). Purchased in Corneto (Tarquinii). Sturge Collection.

Buff clay. Decoration in dark brown with retouches of purple-red. Incised lines. The designs are found on two zones. The one above the foot contains: an elongated horse with rider, a bird facing the horse, and a winged panther. Stop-gaps fill the intervening spaces. The upper zone contains: an elongated deer, a three-winged griffin, and a bird. The neck and two ribbed handles are brown. Shape and decoration of the vase, and especially the griffin and the panther, resemble Sieveking-Hackl, *op. cit.*, pl. 26, Nos. 618-619. Cf. Böhlau, *op. cit.*, p. 102, Fig. 53 and 54. (**PL. XIV**).

192. Corinthian oenochoe with round mouth. Accession No. C.254. Height, 0.336m. (13 1/4 in.). From Corneto (Tarquinii). Formerly in the Bazzichelli Collection.

Buff clay, rather heavy. Decoration in dark brown with retouches of purple-red. Incised lines freely and rather carelessly used. Dots of thick white are found also on the neck, lip, and projections above lip. The neck is dark brown as is the space for a little more than an inch above the foot. The body of the vase is divided by red bands into four zones, each of which contains animals and birds. The first above the foot: four wild goats and a swan; next, lions alternating with swans, except in one case where two lions follow each other; designs of lions and swans are on the other two friezes. Stop-gaps of various kinds fill the spaces between the animals. The drawing and painting are rather carelessly done. Back part of the handle is brown. Above the lip, at the back, rise two circular projections which remind one of metal ware. Somewhat similar disc-like projections are sometimes found on Etruscan bucchero vases. For shape and style cf. Pottier, *Vases antiques du Louvre*, pl. 41, E 423; Sieveking-Hackl, *op. cit.*, pl. 27, Nos. 638 and 640; Lau, *Die griechischen Vasen*, pl. V, I; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, pp. 609 ff., Figs. 320 and 322; Masner, *Die Sammlung antiker Vasen und Terracotten in k.k. Oest. Museum zu Wien*, pl. I, No. 125; Böhlau, *op. cit.*, pp. 98 f. Boston (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 445), Philadelphia, the Louvre, and Florence have several such vases and Naples has one. Cf. also G.R. 518 and 519 in the Metropolitan Museum, R.211-213 in Brussels, 1911.398 in the Royal Scottish Museum in Edinburgh; Albizzati, *Vasi del Vaticano*, pls. 5, 6, 13. Seventh century B.C. (**PL. XIV**).

193. Corinthian Oenochoe. Accession No. C.226. Height, 0.362m. (14 1/4 in.). From Corneto (Tarquinii). Formerly in the Bazzichelli Collection. The Sturge Collection.

Reddish buff clay. Decoration in dark brown. Accessories in purple-red. Lines incised to show details. There are five bands of lions and swans alternating. On the lowest, the second, the third from bottom, and the top frieze, there are cases of two lions together, and on the fourth frieze from bottom, two swans facing each other. Spaces are carefully filled with rosettes and other stop-gaps. Late seventh century B.C. (**PL. XIV**).

194. Oenochoe with round mouth. An early example of Corinthian ware. Accession No. C.246. Height, 0.343m. (13 1/2 in.). Sturge Collection.

Buff clay with white slip over body. Decoration in lustrous dark brown, which now shows a tinge of green. Patches of red and incised lines are also used. The body is divided into four zones. The upper zone shows two sphinxes facing each other at the front of the vase. Behind each of the sphinxes a lion marches. On the next lower zone: a goat facing lion, a goat facing a panther, boar facing lion. The third zone from the top shows, at the front, a bird between sphinxes facing each other. Behind the sphinx on one side, is a wild goat grazing; behind the sphinx on the other side, a steer facing a lion, then a goat facing a panther. The lowest zone shows: a boar facing a panther, a goat facing a lion, a stag grazing, and a bull facing a lion. On all of the zones one finds circles, usually with dots in the centre which are used as stop-gaps instead of rosettes. The zones are separated by bands of red, white, and dark brown. From the foot rises a ray pattern; on the bottom are concentric circles. The neck, lip, handle, and projections at the top, are painted solid in dark brown. The surface is somewhat dingy.

Seventh century B.C. (**PL. XIV**).

195. Oenochoe with round mouth. Etrusco-Corinthian. Accession No. C.434. Height, 0.198m. (7 3/4 in.). Purchased in Florence from Pacini. Said to have been excavated near Chiusi.

Ovoid body with ridge near foot; ridge between body and neck; flaring mouth; flat handle, with two little knob-like projections on lip, on either side.

Buff clay. Decoration in brown, purple-red, and white, with incised lines. Inside of lip, brown with two bands of purple-red on it. A rosette of white dots on top of handle. Outer side of handle, brown. Neck brown with waving line of white on lower part. Ridge at bottom of neck, purple-red. On shoulder, a band reserved in colour of the clay with four groups of vertical lines on it, seven in three cases, eleven in the fourth. Lower, a band of brown and a band of purple-red. Then a wider band of brown with incised double lines forming a pattern of intersecting semicircles with dots of white on them. Below, bands of white, purple-red, and brown. For similar vases cf. Sieveking-Hackl, *op. cit.*, p. 72 and pl. 27, Nos. 628-630. These are easily distinguished from the imported ware. Cf. Furtwängler, *Aegina, das Heiligtum der Aphaia*, p. 476, Anm I; Zahn, *Berliner philologische Wochenschrift*, 1902, p. 1263; and Böhlau, *op. cit.*, pp. 91 ff.; Pottier, *Vases antiques du Louvre*, pl. 40, E 334. Similar decoration of vertical lines and incised loops are found on a reddish Italo-Corinthian oenochoe in Boston (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 434). Philadelphia has three (dated 7th century) all numbered 35, and two others both numbered 21 (cf. Luce, *Catalogue of the Mediterranean Section, The University Museum*, pp. 54, 57). All have the characteristic loops. Cf. also E 334-338 in the Louvre; 559 (116) in the Villa Giulia Museum in Rome; others in the Vatican and one in the American Academy, Rome; several in Florence; R 177 in Brussels; Nos. 24911-24913 in the Field Museum in Chicago; G.R. 802 in the Metropolitan Museum; Albizzati, *Vasi del Vaticano*, pl. 15.

Seventh century B.C. (**PL. XIV**).

196. Italo-Corinthian Oenochoe with round mouth. Accession No. C.435. Height, 0.191m. (7 1/2 in.). Purchased in Florence from Pacini. Said to have been excavated near Chiusi.

Somewhat ovoid body with ridge near bottom; rather high neck with flaring lip; handle rather flat. Fine light yellow clay without slip. Decoration in dark brown, purple-red, and white, with incised lines. Interior of lip, brown with two narrow purple-red bands on it. Outer side of handle brown. Below lip, band in colour of clay. On neck, wide band of brown. Just above ridge at base of neck, band of purple-red. On shoulder, four groups of varying numbers of tongue-like vertical stripes in dark brown, as on the oenochoe in Boston cited under our No. 195. Lower, a band of brown and purple-red, partly abraded, then, a wide band of brown with overlapping semicircles formed by double incised lines, as on Nos. 21 and 35 in Philadelphia. Dots of white between. Lower, bands of white, purple-red, and dark brown. Lower still, part of body and foot show clay undecorated. For the type cf. *Corpus Vasorum, Copenhague, Musée Nat.* III C pl. 83, No. 7.

Seventh century B.C. (**PL. XIV**).

197. Etrusco-Corinthian oenochoe with round mouth. Accession No. C.436. Height, 0.204m. (8 in.). Purchased in Florence from Pacini. Said to have been excavated near Chiusi.

Form similar to the preceding. Light buff clay. Decoration in dark brown, purple-red, with incised lines, and retouches of white. Lip, handle, and neck, brown. Just below neck-ridge, a band in colour of clay with three groups of vertical brown lines, six in one group, seven in the second, and eight in the third. At the back of the vase, the same band is painted brown for about one inch on either side of handle. On this brown, at either side of handle, is a white cross. On body, two wide bands of brown with overlapping semicircles formed by double incised lines. Dots of white on the brown. The wide bands of brown have, above, below, and between them, a frieze composed of narrow bands of brown, purple-red, and white. Just above foot, a band in colour of clay with groups of brown vertical lines, five in one group, six in the second, and seven in the third.

Seventh century B.C. (**PL. XIV**).

198. Etrusco-Corinthian oenochoe with trefoil mouth. Accession No. C.437. Height, 0.235m. (9 1/4 in.). From Orvieto. Sturge Collection.

Decoration in brown and purple-red with retouches of red and white, and incised lines. Exterior of handle, brown; narrow band of brown round edge of lip. Just above foot, a band in colour of clay; above this, bands of red, brown, and white. Then a wide band of brown with overlapping semicircles, formed by double incised lines. Dots of white on the brown. Above this, narrow bands of white, red, and brown with a line of white dots over one of the narrow brown bands. Then a narrow band in the colour of the clay. Higher still, narrow bands of red, white, brown, white, brown with a line of white dots on it, of white, and so on to top of shoulder. Here, a band in the colour of the clay with four groups of brown lines; nine in one group, twelve in the second and third, and thirteen in the fourth. Above, a narrow brown band, a narrow red band, and a wide brown one with a row of white dots. The upper part of the body, near the shoulder of the vase, has grooves which form ridges, and there is a sharp line division near the foot. Cf. E 342 in the Louvre; Böhlau, *op. cit.*, p. 92, Fig. 46; Barnabei, *Monumenti antichi*, IV, p. 271; Karo, *De arte vascularia antiquissima quaestiones*, 1896, pp. 35 ff. Böhlau called such vases Aeolic, and Karo called them "east Greek". Nos. 197-199 are called by us Etrusco-Corinthian but the imbrications and style are good enough for true Corinthian ware.

Seventh century B.C. (**PL. XIV**).

199. Oenochoe with trefoil lip. Etruscan. Accession No. C.442. Height, 0.194m. (7 5/8 in.). From Orvieto. Sturge Collection.

Light yellow clay. Decoration in dark brown. Narrow strip of brown round rim of lip, remainder of lip in colour of clay; neck brown. Shoulder, colour of clay with groups of parallel brown lines on it. Below, a wide band of brown. Below this, a wide strip in the colour of the clay with two narrower bands of brown on it. Just above foot, a wide band of brown.

Seventh century B.C. (**PL. XV**).

200. Tiny Cotyle or Scyphus. Corinthian. Accession No. C.831. Height, 0.019m. (3/4 in.). Diameter, including handles, 0.06m. (2 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

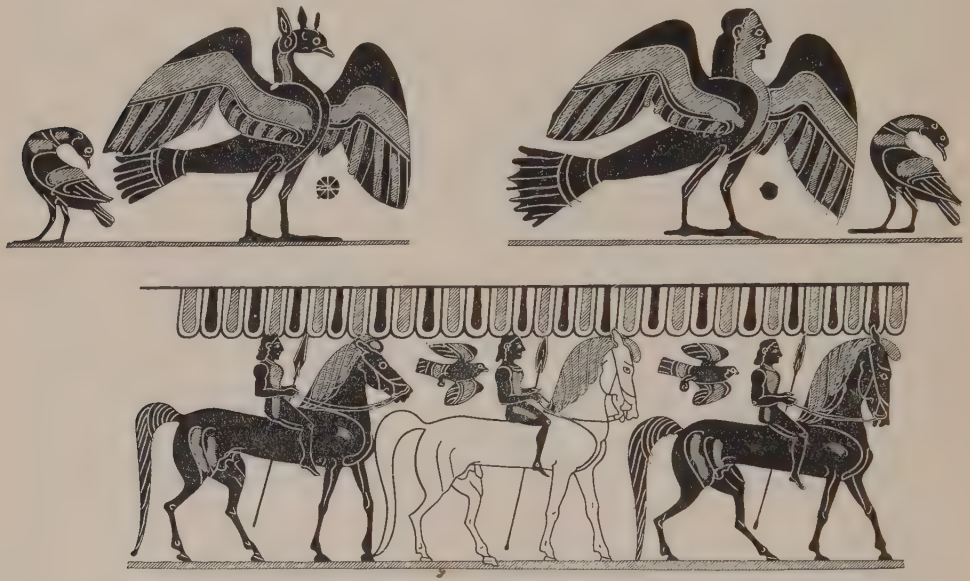
Buff clay with decoration in black. Interior of bowl, black. Traces of black on the handles. Between the handles, on either side, eleven black vertical lines. Beneath these, a band of black encircling the vase. Similar vase in Fogg Art Museum. One in *Corpus Vasorum, Gallatin Collection*, Pl. 2, 1 is called Corinthian. One in *B.S.A.* XIV, p. 257, pl. IXe is called Proto-Corinthian.

Seventh or sixth century B.C. (**PL. XV**).

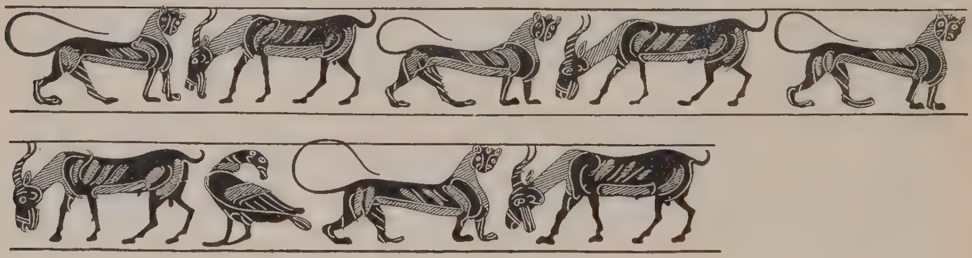
201. Tiny Cotyle or Scyphus. Corinthian. Accession No. C.832. Height, 0.026m. (1 in.). Diameter with handles, 0.054m. (2 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Buff clay. Decoration in black and purple-red. Interior of vase, black. Between the handles, a black zigzag. Handles, black. Below the handles, a band of purple-red. Lower still, a wide band of black.

Probably sixth century B.C. (**Pl. XV**).



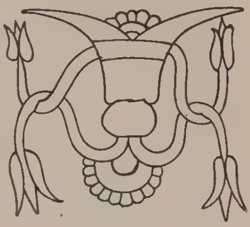
202=C.311



202=C.311

202. Corinthian Celebe. Accession No. C.311.Height, 0.353m. (13 7/8 in.). From Santa Maria di Capua. Purchased from Sambon at Naples. Sturge Collection.

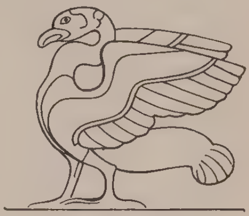
The best series of such large celebes is in the Louvre. Buff clay. Decoration in black, with re-touches of purple-red, and white, and incised lines. The whole exterior of the vase seems to have been covered with a light reddish brown wash. The vase is black inside, with a red band near the lip. The broad lip is decorated with dark brown, zigzag lines. The flat tops of the handles are decorated; one with a swan, creamy white, with details in lines of black or brown; the other with a palmette and lotus design, of the same colour, with details in brown. The handles are black, as is the neck of the vase. This black has now a greenish tone. Below the neck, between the handles, is a tongue pattern in black and red. Round the upper part of the body is the most important zone of decoration. On one side; three horses to right, two black and one white, with small riders, and two birds flying above. Each rider holds a long spear in his left hand, and the reins in his right. Red is used for the manes of the horses, and patches of red are found on the bodies of the black horses, red patches are also on the front part of the men's bodies, and on the birds. An almost identical group or a copy of the horsemen is found on a very similar celebe from Corinth in Munich (the only one of late Corinthian style there), but there is a banquet scene on the other side of the Munich vase. Cf. Sieveking-Hackl, *op. cit.*, pl. 11, No. 344; that has also the same palmette-lotus design on top of handles, and the same bird-griffin with eagle beside it, and same kind of siren under handle, same white horse with rider as are found on the Toronto vase. Cf. Sieveking-Hackl, *op. cit.*, p. 29, Fig. 39, 40; p. 30, Fig. 42. On the other side between the handles; two horses, one white, with small riders each armed with a spear, and a bird flying above each horse, behind each rider. The black horse has a red mane, the white horse has a mane indicated by wavy strokes of brown. Between the horses stand two tall bearded men, facing each other, clad in long white chitons and purple himatia, and holding spears, one in the right hand, the other in the left. Behind the man who faces left, is a tree in dark brown.



202=C.311

Under one handle, a siren with wings spread; under the other, a bird-griffin, a rosette, and a bird.

The lower secondary zone shows a procession of eight animals and one bird. There are four groups consisting each of a panther facing a goat, and a bird is added to these to fill the remaining space. There are also two similar groups of a panther and a goat on the Munich example. Lower still, on the vase, are bands of black and red. The foot is dark brown with a band of red near the base.



202=C.311

There is one large Corinthian celebe in Boston, with riders on one side, and a duel on the other side, Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 496. Beneath, group of panther and goat, repeated four times as on the Toronto vase. There is a good example of the Corinthian celebe, from Veii, with a procession of horsemen above a frieze of animals, in Detroit (*Bulletin of Detroit Institute of Arts*, VI, p. 11, Fig. 1). Cf. also Albizzati, *Vasi del Vaticano*, pl. 10, 126.

This celebe is an excellent example of the late developed Corinthian style.

Sixth century B.C. (**PL. XVI**).

203. Etruscan imitation of a Corinthian celebe. Accession No. C.654. Height, 0.229m. (9 in.). Diameter of mouth, 0.232m. (9 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Light red clay. Decoration in dark brown, which has fired sometimes to a lighter brown, with retouches of white, and incised lines. The vase was coloured brown inside and on the lip. The exterior seems to have been covered with a cream slip, over which the decoration was painted. The edge of the lip is decorated with zigzag and criss-cross lines at intervals. Under the lip, a band of brown. On the shoulder, between the handles, on either side, is a panther (?) or lion facing a swan with wings spread. On the eyes, the wings, and the breast of the swan, and on the eyes, necks, and faces of the panthers are retouches of white. On the forepart of each panther are two incised concentric circles, with a row of white dots between them. A few incised lines are used to indicate the muscles of the panthers and the feathers of the swans. There seem to be traces of purple-red retouches also on the wings of the swans and the hindparts of the panthers, but of this I cannot be sure. Between the swan and the panther, on one side, is an unidentified pattern in brown, with a row of white dots between two incised lines across the upper part, and three long white vertical strokes between incised lines below. On the other side is a somewhat similar pattern. Above the back of each panther is a large patch of brown with rows of white dots and incised lines on it. Behind each swan is another patch of brown, Irregular splotches of brown form stop-gaps. Below the main scenes are two wide bands of brown separated by a narrow white band encircling the vase. Over each edge of each wide band is painted a narrow band in purple-red, The foot is brown. Above the foot rise nine triangular brown rays. On the top of each handle is a rosette, painted brown, with the petals retouched alternately with white and purple-red. The centres are white. Incised lines are used to indicate the petals. The handles and the spaces beneath them are painted brown.

The vase has been broken into many pieces and repaired, and part of one handle is missing. It is too poor in workmanship to be of Greek fabric and was certainly made in Italy.

Sixth century B.C. (**PL. XVII**).

LACONIAN STYLE

VI CENTURY B.C. (No. 204)

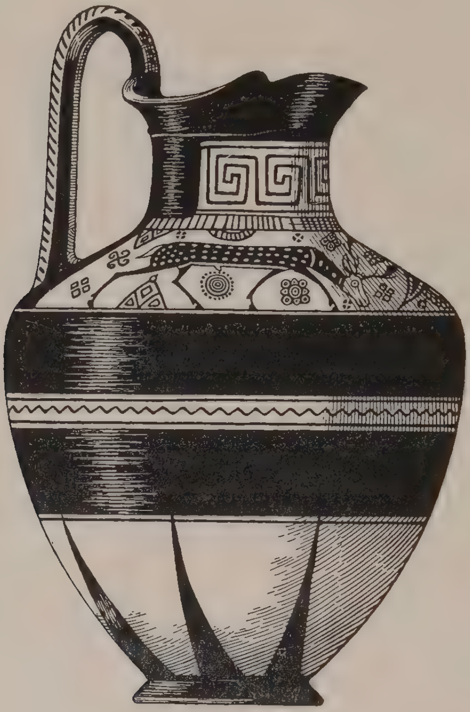
204. Celebe. Accession No. C.655. Height, 0.244m. (9 5/8 in.). Diameter at mouth, 0.235m. (9 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Decoration in black and creamy white. The vase is entirely covered, both on the interior and on the exterior, with lustrous black. Below the horizontal edge of the lip, between the handles, on a projecting rim, a band of white with two rows of black dots on it, between which is a frieze of somewhat sigma-like designs, _|‾ , with a narrow black band above and below it. Above the upper row of dots is also a black band. Round the foot, three white and three black bands. Above the foot rises a white ray pattern, and above this are two narrow white bands. To the shoulder, at either side, is attached a thick loop handle, above which rises a wide strip, which is curved backward and attached to the lip. The sides of this piece are covered with white paint, on which is a scroll-like design in black. For a vase with rather similar handles and of somewhat similar form cf. Mayer, *Apulien*, pl. 36, 4; Pottier, *Vases antiques du Louvre*, pl. 52, E 690. It is very similar to those in *Corpus Vasorum*, *Louvre*, *III Dc*, *pl. 1 and 2.*

Sixth century B.C. or earlier. (**PL. XVII**).

RHODIAN-MILESIAN VASES

VII CENTURY B.C. (Nos. 205-206)



205=C.259

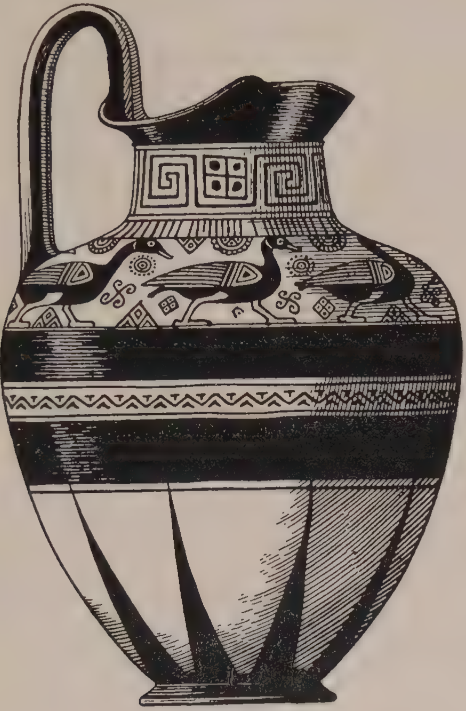
205. Rhodian-Milesian oenochoe with trefoil lip. Accession No. C.259. Height, 0.369m. (14 1/2 in.). From Rhodes. Sturge Collection.

Light reddish clay covered with a creamy white slip. Decoration in dark brown shading to red-brown in firing. From the foot rises a ray pattern. On the body of the vase, two wide brown bands separated by a narrower band of creamy white, on which is drawn a zigzag line. On the broad brown bands, three narrow purple bands. On the shoulder, designs characteristic of Rhodian ware. On a white ground, two wild goats grazing, with heads drawn in outline, and facing each other. At the front, between them, is a conventionalized lotus pattern, with a lozenge, at centre, and above and below a quarter roundel. In the spaces around the wild goats and the lotus pattern, stop-gaps of various kinds, not solid, but in outline. For the prophylactic eye cf. the Euphorbus pinax; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 432, Fig. 221; and Böhlau, *Die ionischen Augenschalen*, *Athenische Mitteilungen*, XXV, pp. 40 ff. A similar design of two wild goats with lotus pattern between, is found on the shoulder of a Rhodian oenochoe in the Metropolitan Museum. Cf. Miss Richter, *Bulletin of the Metropolitan Museum of Art*, November, 1920 (XV, p. 254, Fig. I). Lotus instead of lozenge pattern in the middle.

Just below the neck, a comb pattern. On the front and sides of the neck, a meander pattern. Back of neck and lip, brown. The handle is in three ridges, on each of which are painted oblique parallel lines.

For Rhodian-Milesian oenochoes cf. Pottier, *Vases antiques du Louvre*, pl. 12; Sieveking-Hackl, *op. cit.*, pl. 16; Kinch, *Fouilles de Vroulia*, pl. 16, pp. 263 ff.; *Corpus Vasorum, Louvre*, II Dc., pls. 4-7; Pfuhl, *Malerei und Zeichnung der Griechen*, sec. 133 ff., pl. 27-28, 121-117; Miss Price, *East Greek Pottery*, pp. 11-15.

Seventh century B.C. Wild goat oenochoe style. (**PL. XVIII**).



206=C.260

206. Rhodian oenochoe with trefoil lip. Accession No. C.260. Height, 0.345m. (13 9/16 in.). Purchased in London from Spink.

Grey clay covered with greenish white slip. Decoration in very dark brown, shading to black. From the foot rises a ray pattern. On the body, are two broad bands of brown separated by a white band on which is a zigzag line of brown with T-shaped designs above and below. On the shoulder of the vase a procession of birds, probably wild geese or ducks, marches solemnly around with characteristic long stride. The wings and feet are drawn in outline. Ducks and griffins are found on a Rhodian oenochoe in Boston (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 290). A very similar pattern is on the shoulder of a Rhodian oenochoe in the Metropolitan Museum, cf. Miss Richter, *l.c.*, p. 255, Fig. 2, and there is a similar meander on the neck and similar rays instead of the usual lotus at the foot. Cf. also E 313 in the Louvre. Pictures of wild animal life were sketched by artists in the mountains where these animals lived (cf. Kinch, *Fouilles de Vroulia*, Appendix pp. 264 ff.). One sees today in Asia Minor troops of wild ducks like the geese on these vases and similar wild goats. In contrast to the life of the animals are the ornamental stop-gap ornaments of geometric style: swastikas, triangles, semicircles, lozenges, concentric circles with dots inside, rosettes, slanting ladder patterns. The decoration is effective, and superior in its freedom from overcrowding to that of the Corinthian ware.

Just below the neck, a comb pattern. On the neck, a kind of meander and squares with varied designs in them. Lip, brown. The handle, which is made of three ropes of clay, is decorated with parallel oblique lines. Much of the paint has been worn away on one side. There is a dented depression on one side of the vase, possibly caused by another vase resting against it during the firing.

For Rhodian vases cf. Zervos, *Rhodes*, pp. 32, 40, 44, 47, 56, 59, 77, 131, 133, 237, 257, and the references cited for No. 205.

Seventh century B.C. (**PL. XVIII**).

ETRUSCAN-IONIC VASES

VI CENTURY B.C. (Nos. 207-222)

207. Etruscan oenochoe with trefoil lip used as a cinerary urn. Accession No. C.438. Height, 0.242m. (9 1/2 in.). Purchased of Mancini, at Orvieto. Sturge Collection.

The jug still contains the bones and ashes of the dead. On the exterior may be seen traces of cloth in which it was wrapped.

Light buff clay with decoration in bright gleaming red bands shading to brown. Over the red, several narrow bands of white. Neck red, with narrow wavy line of white near ridge at bottom. Handle flat with concave groove on outer side. On back of handle, broad red horizontal strokes. It is very unusual to find an oenochoe used as a cinerary urn and it is possible that the bones were placed in it at a later time. There are two of the same style and shape in Philadelphia, L 79 and C 78, from a tomb at Narce. In Luce, *Catalogue of the Mediterranean Section, University Museum, Philadelphia*, pp. 129-130, these are called Italo-Corinthian. Same shape and style is in Boston, (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 434), and there is also one in Florence. The shape is certainly Corinthian.

Early sixth century B.C. (**PL. XV**).

208. Etruscan oenochoe from Italy. Accession No. C.439. Height, 0.216m. (8 1/2 in.). Purchased in Naples from Canessa.

Yellow buff clay. Decoration in bright red and black. Lip and handle red. On neck, wavy black line on body of clay. At base of neck, two red ridges. On shoulder, tongue pattern alternating red and black; below, a line of red splashes, then a black wavy line. On body, two broad bands of red and several narrow bands of black. Lowest part of body and foot, red. Foot chipped. Groove on bottom. Shape something like Sieveking-Hackl, *op. cit.*, p. 48, Fig. 61.

Sixth century B.C. (**PL. XV**).

209. Ionic crateriscus from Italy. Accession No. C.440. Height, 0.146m. (5 3/4 in.). Exterior diameter at top, 0.098m. (3 7/8 in.). From Orvieto. Sturge Collection.

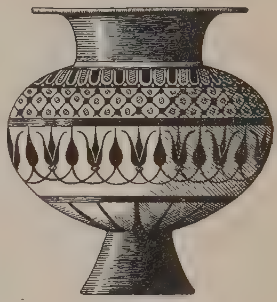
The form of the vase is like that in Sieveking-Hackl, *op. cit.*, pl. 19, Nos. 532-542. Similar vases have been found in Lydia, cf. *American Journal of Archaeology*, XVIII, 1914, p. 435, Fig. 6. Orange-yellow clay with slip almost the same shade. Decoration in beautiful bright red. Interior of lip, red. On top of lip, two narrow red circles. Neck red, with narrow band of red just below. On shoulder, a wide band of red between two narrow bands. High foot, red, hollow below. There is a similar crateriscus in Philadelphia. Boston has a somewhat similar one (98.908) which is called imported Lydian (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 446). Cf. Chase in the *American Journal of Archaeology*, XVIII, 1914, pp. 432 f.; Butler, *Sardis*, I, p. 80. Two such Lydian shapes in the Metropolitan Museum of Art, 16.75.17 and 16.75.16. One at Yale, No. 237, is called sixth century, Italo-Ionic (Baur, *Catalogue of Stoddard Collection*, p. 144). Cf. also Böhlau, *op. cit.*, pl. VIII, 5-6; Gsell, *Fouilles de Vulci*, p. 117, No. 86; Rumpf, *Athenische Mitteilungen*, XLV, 1920, pp. 163 ff. Several similar shapes are in Florence, No. 3698 with characteristic Lydian streak decoration, No. 71034 and two others (numbers invisible); there is also one in the Villa Giulia Museum, and one in Princeton.

Sixth century B.C. (**PL. XV**).

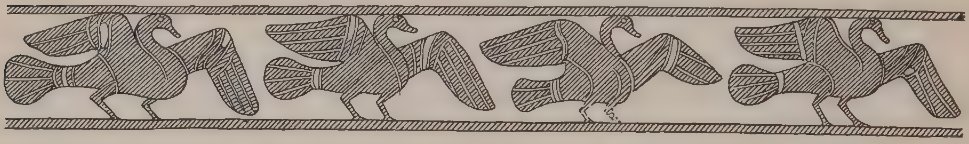
210. Etruscan crateriscus. Accession No. C.656. Height, 0.114m. (4 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Form somewhat similar to No. 211. Cf. also Sieveking und Hackl, *op. cit.*, I, pl. 19, 540. Reddish clay decorated with purple-red and dark brown. On the lip, a tongue pattern in purple-red and brown. Under the lip and round the neck, a wide band of reddish brown. On the shoulder, another tongue pattern in purple-red, and dark brown. Below this, a band of diamond-shaped network pattern in brown, with purple-red dots in the centre of the diamonds. Then a narrow band of brown, a band of lotus buds with interlacing stems, and a band of brown. Above the foot, a ray pattern in brown. Foot, brown. For a somewhat similar vase cf. Baur, *Catalogue of the Stoddard Collection*, p. 144, No. 237, and p. 70, Fig. 16; Pfuhl, *Malerei und Zeichnung der Griechen*, III, Fig. 158; I, pp. 184 ff. ("Pontic"). The last also in De Ridder, *Cat. des Vases Peints de la Bibliothèque Nationale*, I, pl. 4, 183.

Sixth century B.C. (**PL. XV**).



210=C.656



211=C.657

211. Etruscan crateriscus. Accession No. C.657. Height, 0.102m. (4 in.). Diameter of mouth, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

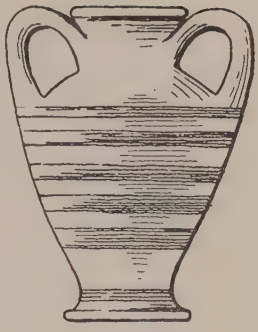
High foot sloping outward toward the bottom; deep bowl; rather high neck; flat overhanging lip. Red clay. Decoration in reddish brown and incised lines. On top of the lip, a delicate tongue pattern. Round the neck, a band of reticulated design. Below this, a narrow band. On the upper part of the body, four swan-like birds with wings spread march in procession to right round the vase. Incised lines are used to indicate feathers and there are traces of retouches of white on the wings and tails. Beneath the birds, encircling the vase, a band. Just above the top of the foot, a ray pattern whose rays extend to the band above. Between the rays, patterns of different kinds, some of which cannot be deciphered because of the incrustation on the vase. There are crosses and designs resembling swastikas. For vases of somewhat similar form cf. Sieveking und Hackl, *Die königliche Vasensammlung zu München* I, pl. 19, Nos. 532, 537, and 543, but these are decorated with bands only. Cf. also Baur, *Catalogue of the Stoddard Collection* 237, Fig. 16, and Boehlau, *Aus Ionischen und Italischen Nekropolen*, p. 146, Fig. 69. For Lydian parallel cf. Butler, *Sardis*, I, p. 80, 75B., and references above under No. 209.

Sixth century B.C. (**PL. XV**).

212. Small Ionic Amphora. Accession No. C.108. Height, 0.096m. (3 3/4 in.).

Buff clay. Decoration in bands of lustrous brown round body. Somewhat darker brown on handles and lip. Cf. Sieveking-Hackl, *op. cit.*, pl. 17, 460-464; pl. 31, 802-808; *Archäologischer Anzeiger*, XXVII, p. 359. Similar to Fairbanks,

Catalogue of Greek and Etruscan Vases in Boston, No. 548; Albizzati, *Vasi del Vaticano*, pl. 26, 272, 273.
Sixth century B.C. (**PL. XV**).


212=C.108

213. Etruscan or Italic Amphora. Accession No. C.742. Height, 0.187m. (7 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Rather crude form of amphora with concave handles. Red clay with decoration of black which has fired to a reddish brown where it was put on thin. Lip and interior of neck, dark brown; exterior of handles, brown. Round the neck, a series of thick vertical strokes. Under each handle, two horizontal strokes. On the shoulder, between the handles, a scroll pattern with dots above and below. Below this, two narrow bands, then a frieze of thick vertical strokes encircling the vase; below these, a narrow band, then a wide band extending to and covering the upper part of the foot.
Sixth century, B.C. (**PL. XV**).

214. Etruscan Pyxis with cover from Italy. Accession No. C.441. Height with cover, 0.146m. (5 3/4 in.). From Castel d'Asso, near Viterbo. Sturge Collection.

Globular body; small horizontal handles made of ropes of clay, on either side, near top. On handles, vertical red strokes. Orange-yellow clay. Decoration in bright red. Lip, red. Narrow stripe of red between handles. Broad band of red round upper part of body, and round foot. Groove on bottom. Cover has three bands of red, and a saucer-like depression on top. A similar vase, but smaller, in the Art Institute in Chicago, comes from Etruscan trench tombs about 750 to 650 B.C. Cf. also No. 3711 (1682) in Florence.
Sixth century B.C. (**PL. XV**).

215. Ring guttus of Ionic ware. Accession No. C.418. Height, 0.13m. (5 1/8 in.). Diameter of inner ring, 0.038m. (1 1/2 in.). Purchased in London.

The vase is in the form of a hollow ring, with a spreading mouth, like that of a lecythus, at one side, and a flat slightly concave handle over the top. Reddish yellow clay. Decoration in red-brown and black which has now taken on an iridescent tinge. Lip and part of handle, brown. Round top of body, a band of black. Round middle of body, two narrow bands of reddish brown. Near bottom, a wide band of black. For a similar piece cf. Sieveking-Hackl, *op. cit.*, pl. 19, 550; also Reinach, *Répertoire*, II, p. 243, 6.

The six vases above are of sixth century true Ionic style such as Sieveking-Hackl illustrates in pls. 17-19, not Samian as Böhlau and Prinz think. Cf. Böhlau, *op. cit.*, pp. 135 ff.; Prinz, *Naukratis*, p. 81. For similar shape cf. No. 582 in Room B in the Louvre. Cf. also Baur, *Stoddard Collection*, No. 46 for a Mycenaean prototype, and Pottier, *Vases Antiques du Louvre*, pl. 32, D 114. (**PL. XV**).

216. Etruscan or Ionic bowl. Accession No. C.658. Height, 0.032m. (1 1/4 in.). Diameter, 0.108m. (4 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

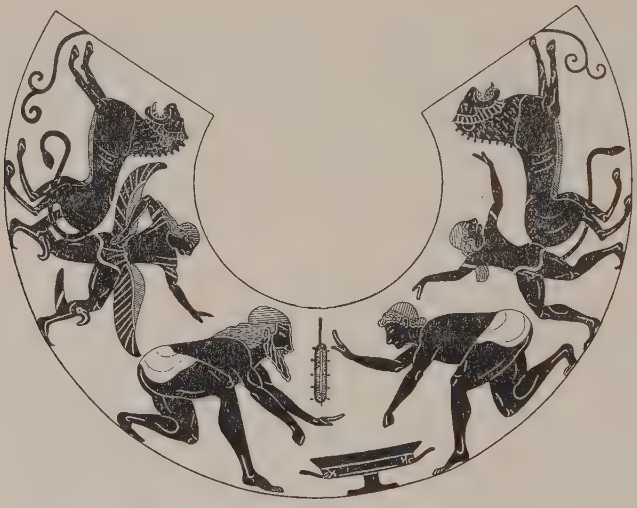
Shallow bowl with small low foot and six projections around the rim. Pinkish tan clay with decoration of bands of lustrous reddish brown. On the interior, a wide band near the rim, three narrow bands lower down, and a dot at the centre. On the exterior, a wide band between two narrow bands. Sections of the outer edge of the rim have been cut away leaving six projections. In one of these there are two holes, probably for a string for suspension. There is a band of reddish brown on the top and also on the under side of the rim. Round the foot, a band; near the centre of the base, a circle.

Sixth century B.C. (**PL. XV**).

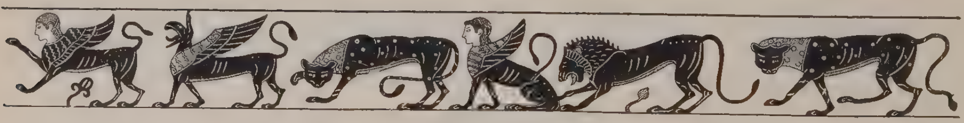
217. Deep Etruscan or Italic bowl or stamnus. Accession No. C.743. Height, 0.172m. (6 3/4 in.). The Petroncini Collection. Purchased in Rome in 1923.

Reddish buff clay with decoration in brown to black. Round the lip, a band of black. On the shoulder, a narrow band, a row of dots, another band, another row of dots. Between the handles, a band consisting of a zigzag or wavy line with dotted semicircles above and below. This design has a narrow band above and two below it. Round the body of the vase, a wide band of palmettes alternating with a tall flowering design. The palmettes vary alternately; on one the leaves curve outward and downward, on the other they curve upward and inward. Below the palmettes, a narrow band; lower down, two bands, the first rather wide, the second narrow. Late example, since the leaves of the palmettes curve upwards in some cases (cf. Robinson, *Excavations at Olynthus*, II, p. 61). Possibly Apulian.

Probably after 400 B.C., (**PL. XV**).



218=C.312



218=C.312

218. Etruscan oenochoe of Duemmler's class ("Pontic"). Accession No. C.312. Height, 0.296m. (11 5/8 in.). Found in Vulci, 1825. Formerly in the Campanari Collection; Disney Collection; Dickenson Collection and Sale 1892, Lot 421. Sturge Collection.

At back three-ribbed handle, the upper part of which ends in a cross-piece on the lip with metal-like discs at either end. The discs are decorated with a cross with arms ending in double curves and have a small purple cross at centre. For similar egg-shaped oenochoes with trefoil lips, which Walters wrongly calls

Rhodian, cf. Walters, *Catalogue of Vases in the British Museum*, II, p. 36, Fig. 39. Reddish clay. Decoration in black shading to brown, accessories in purple-red and white. Incised lines used for details. Foot black; above this, ray pattern; then a frieze filled with a kind of meander pattern with dotted crosses above and below, (dots purple-red). This characteristic pattern of meander alternating with stars (cf. B.54 in the British Museum) occurs also on the Ionic sarcophagi of Clazomenae, cf. *Monumenti dell' Instituto*, XI, 54. Above this, a wider frieze consisting of animals in oriental style: a panther, a winged sphinx with body of a lion, a winged griffin, a crouching panther with tail curled in between his legs and right foreleg raised as in B.54 in the British Museum and other characteristic examples, another sphinx seated, a characteristic lion with open jaws. On the panthers, over the red of the neck and the black of the body, are many white circles; between the legs of the sphinx, first mentioned, plant design; and between the legs of the crouching lion a kind of ivy leaf used as stop-gap. The faces of both sphinxes are white and have eye in full front although face is in profile. They have also the so-called archaic smile. This animal frieze is rendered with variety, and much life and motion. Above this frieze is a zone of double ivy leaves.

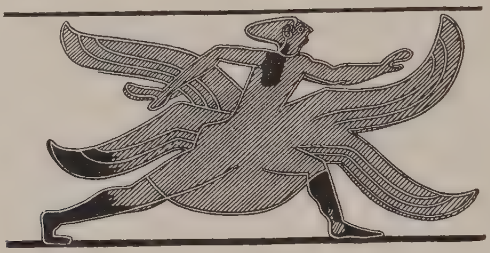
On the shoulder, a wide frieze of both animal and human figures. The scene is bounded at either end by a prancing lion, facing the handle; under his feet a scroll pattern as a stop-gap. The central scene shows a dance, or contest, with an archaic cylix with off-set lip and foot occupying the important position at centre. The figure to the left is an elderly bearded man with long hair, done in purple, crouching forward with left knee bent back and right knee extending forward. His arms are extended toward the cylix, right hand shut, left open, as if making some significant gesture or playing some game such as morra. The figure is thick-set and in form and gesture quite like some of the dancing figures on Corinthian vases. For dances on Corinthian and early Attic vases cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 626, Figure 342. To the right of the cylix is a youthful figure with short hair, also crouching forward with left leg advanced and right bent back at knee. The left hand is closed and held over the cylix, whereas the right is opened and raised high. On the hips of the figures are big patches of white. Between the two figures above, an elliptical object surrounded by black dots, with the interior filled with purple and with incised lines, is suspended by a long string. This may be a garland such as one sees suspended from the upper border on early Attic vases. Cf. Pottier, *Vases antiques du Louvre*, pl. 63, F 3, F 5. To the right of the contest is a youthful figure with long hair, dancing to left. The upper part of his body, however, is in front view, and his head is turned back to right; his arms are extended in either direction at full length, right hand palm upwards, left hand is raised and shows the back. The figure has long flowing hair in purple; curving white lines about neck, shoulders, and hips, indicate a short tunic. On the other side of the central group is a tall winged figure, running or dancing to right; upper part of body in front view; rest of figure in profile; left arm stretched forward at full length; right arm bent at elbow and right hand near right hip; hair flowing, purple.

Curving white lines, also several incised lines indicate a short tunic as on the preceding figure. The figure wears high boots with wings at top, and pointed toes curving upward, such as are seen on figures on Ionic and Etruscan monuments, and which survive today in Greece in the red boots called *tsarouchia* (for references see Robinson, *American Journal of Archaeology*, XXV, 1921, p. 6, note I; Sieveking-Hackl, *op. cit.*, p. 130, Fig. 153). Long curving wings attached to hips remind one strongly of similar winged figures on Ionic and Etruscan monuments. Cf. Pottier, *Vases antiques du Louvre*, pl. 53, E 731 for a four-winged figure; and pl. 56, E 766. Cf. Sieveking-Hackl, *op. cit.*, pl. 32, No. 832; pl. 34, No. 928; pl. 35, 863 and 875.

All of the figures have eye in full front even though the figure is in profile. The whole scene is rendered with the humour and life-like spirit so characteristic of Ionic art. The colour of the clay and decoration, and the style and humour remind one so much of the famous Caeretan hydrias, that one feels that the same people who made the Caeretan vases originated this style also.

On neck, below broad ridge, is a kind of tongue pattern with white lines between the tongues and a series of loops below, with purple dots. Very similar in shape and style are Nos. 3778 and 3779 in Florence, No. 178 in the Bibliothèque Nationale in Paris (cf. *Corpus Vasorum, Bibliothèque Nationale*, pl. 27, 5-7 and De Ridder's *Catalogue*), B.54-56 in the British Museum (cf. Walters, *Catalogue of Vases in the British Museum*, II, pp. 65 and 66). For other similar oenochoes and amphoras cf. Sieveking-Hackl, *op. cit.*, pl. 33. In the Greek and Roman Life Room in the British Museum (case 14) I noticed four similar but inferior oenochoes *a rotelle*, said to be Etruscan under Ionic influence (purchased from Bateman collection 1926, B. 56 and H. 242). Duemmler, (*Römische Mitteilungen*, 1887, pp. 171 ff.), regards such egg-shaped vases, which had previously been considered Etruscan, as coming from the Pontus, but scholars have not generally accepted this theory of their origin. Cf. Pfuhl, *Malerei und Zeichnung der Griechen*, I, pp. 184 ff.

Early sixth century B.C. (**PL. XIX**).



219=C.354

219. Etruscan amphora of very poor workmanship. Accession No. C.354. Height, 0.33m. (13 in.). Purchased in Florence from Pacini. Said to have been excavated near Chiusi.

Handles have three ribs. Yellowish red clay, covered with buff slip. Design in red shading to dark brown. Incised lines. Lip red. On neck, and between, and under handles, a plant design with somewhat heart-shaped leaves characteristic of this ware. At base of neck, a kind of comb pattern with wide teeth. Below this, on shoulder, between handles, a band of double dots, and below this another comb pattern. On one side a winged figure, with four wings, wearing a *saccos*, flying or striding to right. Left leg, bent at knee. Right, stretching back, full length. Both arms and wings are outspread. This figure is somewhat restored and repainted. Face in profile, but circular eye, in full front. Figure red shading to brown. Similar figure on other side, but black.

The winged figure is probably intended to represent the winged Etruscan deity Lasa, who appears also on mirrors, or possibly Iris as in Pottier, *Vases antiques du Louvre*, E 731. Lower part of body and foot brown. Foot restored. Cf. Fairbanks, *Catalogue of Greek and Etruscan Vases in Boston*, No. 574. In Philadelphia No. 57 is an Italic-Ionic amphora with a running warrior on one side, and a horse on the other. Cf. *Museum Journal*, V, 1914, p. 224. Cf. also Sieveking-Hackl, *op. cit.*, pl. 34, 928 and pl. 35. For somewhat similar winged running figures cf. No. 3775 and another vase (number not visible) in Florence.

Sixth century B.C. (**PL. XIX**).

220. Etruscan amphora. Accession No. C.659. Height, 0.219m. (8 5/8 in.). The Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with a tan slip. Decoration in reddish brown. On the neck, a rather crude design which resembles somewhat the honeysuckle pattern which is found on the necks of Attic black-figured amphorae. On the shoulder, a tongue pattern with heart-shaped designs below. Below this, a band of zigzags with a similar heart-shaped design in each triangular opening and a narrow band above and below; then a frieze of short vertical zigzags, and a second band of zigzags enclosing small heart-shaped designs, bounded above and below by a narrow band. Above the foot, a ray pattern. Top of foot, reddish brown. (**PL. XIX**).

221. Etruscan amphora. Accession No. C.446. Height, 0.254m. (10 in.). S. H. Janes Collection.

Buff clay with decoration in reddish brown. On handles, broad, somewhat horizontal lines. Lip, brown. Round neck, ivy pattern, poorly executed. On shoulder, broad vertical lines. On body of vase, between bands, a frieze of S-like lines.

Late, poor example. (**PL. XIX**).

222. Etruscan deep bowl with handle at either side. Accession No. C.821. Height, 0.102m. (4 in.). The Petroncini Collection. Purchased in Rome in 1923.

Deep bowl; low foot; rim flaring slightly outward. Handle made of rope of clay starting from the shoulder and touching the lip. Buff clay with decoration of dark brown. Round the lip, a band of brown; round the body, below the handles, another band of brown. Tops of handles, brown. On the shoulder, between the handles on either side, a design in brown, shaped somewhat like a W, but painted with a very thick stroke.

Sixth century B.C. (?) (**PL. XIX**).

LATER CYPRIOTE VASES

EARLY IRON AGE. 1200-400 B.C. (Nos. 223-273)

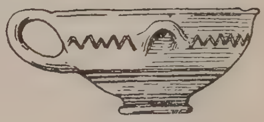
1. 1200-700 B.C.

SUB-MYCENAEAN AND EARLY SO-CALLED GRAECO-PHOENICIAN

223. Cypriote cup with handles, sub-Mycenaean. Accession No. C.124. Height, 0.073m. (2 7/8 in.). Diameter, 0.14m. (5 1/2 in.). Purchased in Cairo from Dattari. Probably from Cyprus.

Buff clay. Decoration in reddish brown. Round upper part of body, zigzag line. For similar pattern cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 628. Lower on body, three bands. Bands round foot also. Vertical handle for thumb at back of vase. Small handles at side, one missing. Cf. No. 403 in the Metropolitan Museum (imitation from late Mycenaean) which has the same wavy line.

About 1000 B.C. (**PL. XIX**).

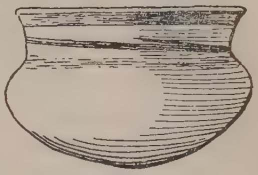


223=C.124

224. Cypriote one-handled cup. Accession No. C.288. Height, 0.061m. (2 3/8 in.). Diameter, 0.124m. (4 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Buff clay. Decoration in dark red. On exterior, above foot, two bands of red; on lip, another band, and two on the interior. The handle also has red on it. To the left of the handle, is a small circle of red.

About 1000 B.C. (**PL. XIX**).



225=C.129

225. Cypriote bowl. Accession No. C.129. Height 0.064m. (2 1/2 in.). Diameter, 0.082m. (3 1/4 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Grey clay with greenish white slip. Decoration, two bands of dark purple round lip.

About 1000 B.C. (**PL. XIX**).

226. Cypriote jug. Accession No. C.290. Height, 0.14m. (5 1/2 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Ovoid body with high flat handle, and slightly trefoil lip. Short neck. Reddish, porous clay. Good greenish white slip. Decoration in black. Round body and neck, bands of black. Black on lip also. On handle, horizontal lines. Shape similar to that of an alabastron. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IV, C.774. Cf. also Myres, *Catalogue of the Cyprus Museum*, 1023, 1062.

Probably 900-700 B.C. (**PL. XIX**).

227. Oenochoe with trefoil lip. Accession No. C.517. Height, 0.21m. (8 1/4 in.). Purchased in London.

On one side, three depressions. Reddish clay with greenish white slip. Decoration in dull dark brown to purplish black. From the foot rises a ray pattern, above which are a broad band and several narrow bands. Then, two friezes of connected spirals between narrow bands; then several narrow bands and a broad one, above which, on the shoulder, are three conventionalized octopuses. Between them on the shoulder, and also on the neck, concentric half-circles. Three vertical lines on the shoulder on either side of the handle. A band about the upper and lower part of the neck. Lip and handle painted purplish black with a few cross-lines on the handle. On the body of the vase, below the handle, an irregular broad black circle from which a broad line of black runs down. The vase is especially interesting because it shows in the spiral and the octopus the survival of Mycenaean ornamentation. Without any knowledge of the provenance it is difficult to locate its style, but it gives one the impression of being a late Sub-Mycenaean vase from one of the Aegean Islands. It might easily be Cypriote since the character of the clay, colour of the slip, decoration, the encircling bands and concentric circles point to Cyprus.

900-700 B.C. (**PL. XIX**).

228. Cypriote shallow bowl with two handles. Accession No. C.263. Height, 0.064m. (2 1/2 in.). Diameter, 0.181m. (7 1/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Rough red clay, containing lime, covered with a creamy white slip. Decoration in black. The interior of the vase has a dot at centre; then two narrow bands; after an interval a wide band of purplish black; next, eight narrow bands in purplish black; just inside the lip, two bands each about half an inch wide. On one side of vase these two bands unite into one. The exterior shows: two broad bands in the same purple-black, eight narrower bands, a broad band round foot; on the bottom are concentric circles. The two small handles at either side are painted black; and a strip of black runs from either end of the handles nearly to the foot of the vase. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IV, C.996, and pl. XXXII, 75.

900-700 B.C. (**PL. XIX**).

229. Shallow Cypriote bowl with horizontal handles. Accession No. C.262. Height, 0.054m. (2 1/8 in.). Diameter, 0.174m. (6 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Coarse red clay covered with white slip. Decoration in black and dark purple-red. Interior shows at centre a broad band and eight narrower bands. Just inside lip, three narrow bands. On bottom, concentric circles in black. Body of bowl covered with circles of varying widths. Just above the foot, two narrow black bands, and one wide red band. Small handle at either side of lip, also red. Each handle has a string-hole.

900-700 B.C. (**PL. XX**).

230. Cypriote bowl, so-called Graeco-Phoenician. Accession No. C.265. Height, 0.073m. (2 7/8 in.). Diameter at lip, 0.162m. (6 3/8 in.). Purchased at Cairo from Dattari. Said to be from Cyprus.

Form rather similar to the preceding. Small horizontal handle at either side. Reddish yellow clay. Decoration seems to have consisted of two brown bands on the exterior, but most of the colour has either been worn away, or is encrusted, so that it cannot be seen clearly. There seem also to be traces of dark red, in bands, on the interior.

900-700 B.C. (**PL. XX**).

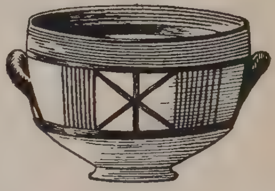
231. Cypriote, so-called Graeco-Phoenician bowl. Accession No. C.266. Height, 0.057m. (2 1/4 in.). Diameter at lip, 0.172m. (6 3/4 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Red clay, with bright red slip. Decoration in black. At either side a small horizontal black handle. On both exterior and interior, black bands of varying widths.

900-700 B.C. (**PL. XX**).

232. Cypriote, so-called Graeco-Phoenician Cylix. Accession No. C.264. Height, 0.104m. (4 1/8 in.). Diameter, 0.143m. (5 5/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Angular form. Style like that of vases with geometrical decoration in panels. Cf. Myres, *Catalogue of the Cesnola Collection*, p. 74, Nos. 595-6. Such vases develop gradually from the Mycenaean form, and become broader and shallower, and more angular. At first the decoration in zones is geometrical, later the ornament consists of lotus pattern and birds. Red clay with creamy white slip. Decoration in black shading to purple and brown. The body of the bowl has a small handle painted black and clinging close to either side. Below the handles, a broad band. Between the handles, on either side, a panel made by three intersecting diagonals and a vertical diameter, on one side of which are drawn eight parallel vertical lines, on the other nine parallel vertical lines. Above the handles, a band of ten lines. The interior is decorated with wide and narrow bands. This vase is similar in form and decoration to Fairbanks, *Catalogue of Greek and Etruscan Vases in Boston*, No. 168.


232=C.264

900-700 B.C. (**PL. XX**).

233. Small red bowl. Accession No. C.448. Height, 0.052m. (2 1/16 in.). Diameter, 0.102m. (4 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Red clay with red slip. Wide purple-red band round lip, both on interior and exterior of vase. Cf. No. 800 in the Metropolitan Museum which is a brown bowl with a broad dark brown band around outer rim. (**PL. XX**).

234. Cypriote, lentoid, two-handled flask. Accession No. C.296. Height, 0.117m. (4 5/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Short neck; small handle at either side of neck; slightly flaring lip with piece chipped away. Light red clay, very heavy, with white slip much worn away. Decided traces of narrow black concentric circles may be seen. Coarse workmanship. Form similar to Myres, *Catalogue of the Cyprus Museum*, pl. IV, No. 973.

1000-900 B.C. (**PL. XX**).

235. Cypriote two-handled red flask. Accession No. C.294. Height, 0.168m. (6 5/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Lentoid body, with rounded base; narrow neck, and small mouth. Ridge on neck just below mouth. Small vertical handle at either side of top of flask. Red clay, rather heavy, with red slip. Cf. Myres, *Catalogue of the Museum of Cyprus*, pl. IV, Nos. 968 f.

900-700 B.C. (**PL. XX**).

236. Cypriote, lentoid, two-handled flask. Accession No. C.295. Height, 0.13m. (5 1/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Lentoid form, with rounded base, short neck, small mouth, small string-hole handle at either side of the top. Red porous clay with bright red slip. Decoration in black. Inner and outer concentric circles on body.

900-700 B.C. (**PL. XX**).

237. Cypriote, lentoid, two-handled flask. Accession No. C.297. Height, 0.15m. (5 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Small neck with vertical handle at either side. Red clay, with lighter slip. Mouth missing. Cf. No. 381 in the Metropolitan Museum. Peculiar fabric akin to red wheel-made ware. Somewhat similar type is found in Egypt. Two such specimens from Egypt are in Philadelphia, but neck a little higher.

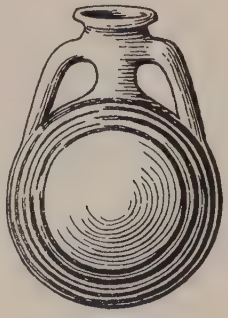
Nos. 233-237 are similar to vases found in Cypriote graves of Egypt and show Egyptian influence.

900-700 B.C. (**PL. XX**).

238. Cypriote, lentoid, two-handled flask. Accession No. C.310. Height, 0.14m. (5 1/2 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Small thick vertical handles at either side of neck. Small slightly flaring mouth; narrow neck. Red clay, whitish buff polished slip. Decoration in red paint. Six concentric circles on one side of vase, seven on other. Similar to Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IV, C.796.

Probably 700 B.C. (**PL. XX**).



238=C.310

239. Cypriote oenochoe. Accession No. C.274. Height, 0.178m. (7 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Globular body with short neck, small mouth, and rather high handle. Red porous clay with buff slip. Decoration in brown. On neck, two bands of brown on upper part, and two on the lower. Both sides of the vase are almost completely covered from the centre outward with concentric circles between broad bands. Undecorated panel at front and back. Vertical line on handle running down on body of vase and crossed by four horizontal lines at top and bottom of handle. Large hole on one side of vase; two small holes on the other. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 769, which is somewhat similar.

About 700 B.C. (**PL. XX**).

240. Cypriote jug with basket handle over mouth. Accession No. C.289. Height, 0.174m. (6 7/8 in.). From Cyprus.

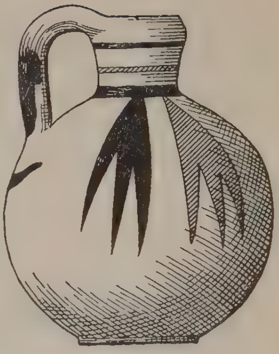
Somewhat globular body with small foot; spout at one side and flat curving handle over top. Reddish brown clay with whitish slip. Decoration in black. On handle, broad bars and ring on top. Round neck, body, and spout, groups of bands of varying widths. For person drinking from spout of such a vase cf. Buschor, *Münchner Jahrbuch der bildenden Kunst*, XI, 1919, pp. 28 f. Cf. a similar vase with similar decoration in the Sforzesco Museum in Milan. For similar form of feeding-bottle though of varying dates cf. Zervos, *Rhodes*, p. 90, Fig. 195; *Corpus Vasorum, Bruxelles, Cinquantenaire*, IIc, pl. 2, 20; several in Philadelphia; Nos. 792 and 825 in the Cesnola Collection in the Metropolitan and No. 258 below. Cf. Fairbanks, *Catalogue of Greek and Etruscan Vases in Boston*, Nos. 191, 203; Gjerstad, *op. cit.*, p. 223, jug 9.

Probably 900-700 B.C. (**PL. XX**).

241. Cypriote jug. Accession No. C.292. Height, 0.149m. (5 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Rather porous, reddish clay. White slip. Decoration in black and red. Two black bands and one red round neck. Five leaf-like patterns, alternating black and red, spreading from neck on body. Handle black, and black leaf pattern runs from handle to foot of vase.

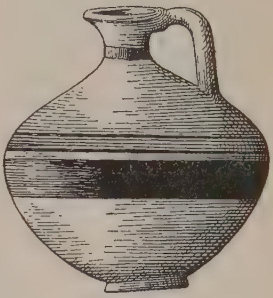
900-700 B.C. (**PL. XX**).


241=C.292

242. Cypriote jug. Accession No. C.300. Height, 0.086m. (3 3/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Small neck and mouth. Red clay with dark red slip. Decoration in black. Band part way round neck. Horizontal strip of paint on handle. On shoulder, band of three or four narrow lines, between two broader ones. Broader band round body. The vase has a dent or depression on one side which may have been made while it was in the kiln, or at least while the clay was in leather-hard condition. For similar form cf. Nicole, *op. cit.*, pl. II, 593.

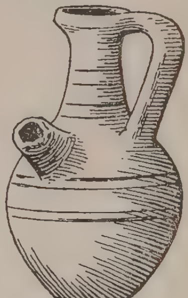
900-700 B.C. (**PL. XX**).


242=C.300

243. Cypriote oenochoe. Accession No. C.302. Height, 0.184m. (7 1/4 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Trefoil mouth; flat handle at back of neck. Red clay with brighter red slip. Decoration in black. On body, frieze of nine circular bands. Lower, two bands. Bands round neck.

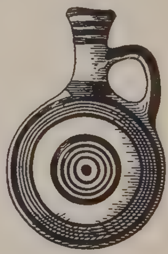
900-700 B.C. (**PL. XX**).


244=C.291

244. Cypriote, so-called Graeco-Phoenician jug with handle and spout. Accession No. C.291. Height, 0.13m. (5 1/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Thick handle at one side of long neck; small spout in front; flaring mouth. Heavy clay covered with white slip. Round neck, and round body below spout, a wide red band; round shoulder, a wavy band; on neck, to left of handle, a wide stroke of black. The clay was not thoroughly washed and bits of lime here and there, have caused explosions. For shape cf. Fairbanks, *Catalogue of Greek and Etruscan Vases in Boston*, pl. XII, 169.

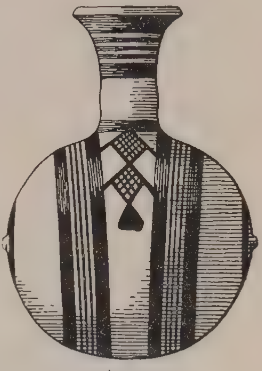
Probably 900-700 B.C. (**PL. XXI**).


245=C.284

245. So-called Graeco-Phoenician lecythus. Accession No. C.284. Height, 0.133m. (5 1/4 in.). From Cyprus. Sturge Collection.

Globular body; flattened on either side; narrow neck; slightly flaring mouth; handle at back bent almost at a right angle. Brownish red clay. Whitish buff slip. Decoration in dull black. Four bands round upper part of neck, and one at base; horizontal lines on handle. Round the body, on one side, a band of four narrow rings, enclosed by broader ones. Round body on the other side, three narrow rings enclosed by two broad ones. At one end of body, round a slightly projecting knob, three narrow circles and one wider circle. At other end, a similar knob surrounded by a spiral which almost forms three narrow bands. Beyond this, a broader circle. For a similar vase cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 778; also pl. IV, C 783. Cf. Nos. 625-627 in the Metropolitan Museum.

900-700 B.C. (**PL. XX**).

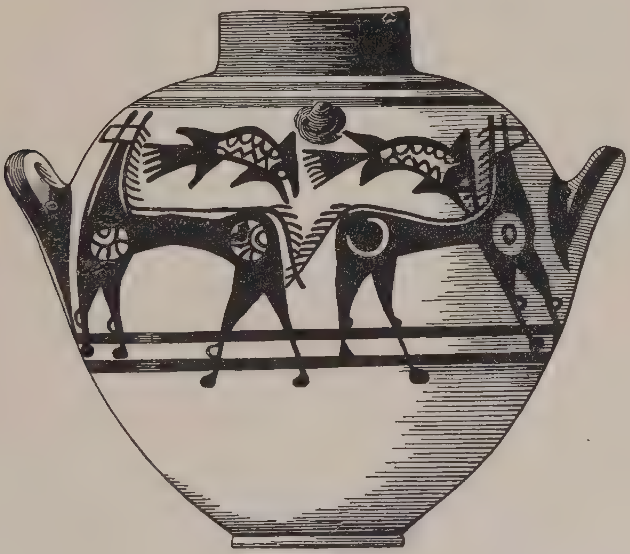


246=C.278

246. So-called Graeco-Phoenician barrel-shaped lecythus. Accession No. C.278. Height, 0.178m. (7 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Axis of body at right angles to that of neck. Small handle, bent almost at right angle; long neck; flaring lip. Light red porous clay. Whitish slip. Decoration in dark brown. Bands on lip and neck; horizontal bars on handle. Vertical circles round body. In middle, at front and back, a pattern of lattice-lozenges within triangles, with a solid triangle at the bottom in front, and, at the back, two horizontal lines below the lattice patterns. A somewhat similar pattern is found on a vase in Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 795, At either end of body, a small knob-like projection surrounded by circles.

900-700 B.C. (**PL. XXI**).



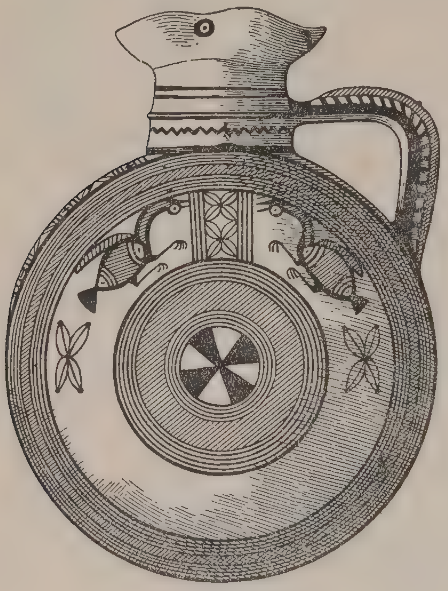
247=C.293

247. Large Cypriote amphora or jar. Accession No. C.293. Height, 0.318m. (12 1/2 in.).

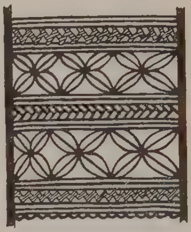
Large somewhat globular body with short neck and handle at either side. On the shoulder, at front and back, a small knob-like projection with a hole through it. The mouth is not quite circular but projects in a lip at front. Depression, at front, below mouth, on shoulder of vase. Shape somewhat resembles that of a vase in Myres, *Catalogue of the Cyprus Museum*, No. 440, pl. III.

Red rather porous clay. Smooth buff slip. Decoration in brown shading to black. Neck and lip, black. Just below neck, two bands of brownish black. Between handles, on front and back, crudely drawn horses, with a fish above the back of each. These horses and fish seem to have been drawn in outline and filled in. Cf. a fish in Walters, *Catalogue of Vases in the British Museum*, on C 671. The horses remind one somewhat of Mycenaean vases with horses on them in Walters, *op. cit.*, C 398 etc. Hairs stand erect on the necks and tails of the horses. Their hoofs are round splotches of paint. On the bodies of three of the horses, at hips and shoulders, rings left in the colour of the slip, with circles inside. On the fourth horse this pattern is somewhat more complex. Below the horses, two bands which cross their legs.

Probably about 900 B.C. (**PL. XXI**).



248=C.268



248=C.268
Detail of Front and Back.

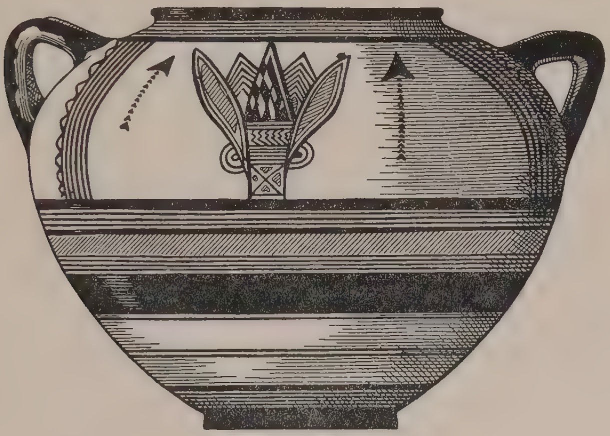
248. So-called Graeco-Phoenician barrel-jug with trefoil lip. Accession No. C.268. Height, 0.283m. (11 1/8 in.). From Cyprus. Sturge Collection. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus*, p. 78, says that this form is almost peculiar to Cyprus; that the "barrel-jugs" repeat forms which are habitual to the wood-turner; and that wooden vessels of this variety are still in common use among the peasantry all through the Balkan peninsula, and in many parts of Asia Minor. "The inside of such vessels has to be excavated through a hole in one of the ends which is afterwards filled by a plug; and this feature survives in the prominent concentric circle ornament of the ends of the clay vases which, moreover, had to be fashioned on the wheel, in an analogous way." It is probable that the vessels were turned in two pieces which were put together while the clay was in leather-hard condition. On some the ridge of joining may still be felt. In the middle period of the Iron Age this type of vase becomes very common, and of very varied form.

Short neck; trefoil lip; three-ribbed handle, the middle rib projecting higher than the other two. Red clay. Creamy slip. Decoration in black, brown, and dark purple-red. On either side of the lip, a prophylactic eye. On the neck, a small ridge and five bands, the second above base, a zigzag. On middle of vase, at front and back, a panel with a pattern consisting of three horizontal lines, a zigzag, three lines, a band of three rosettes; the same repeated; then three lines, a zigzag, three lines, and a band of loops. At either end, a kind of Maltese cross (cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 795, and

Myres, *Handbook of the Cesnola Collection*, No. 629), surrounded by four black rings, a broad purple band, and four black rings enclosed by a broader black ring. Above these, on either side, a panel consisting of two rosettes, one above the other between four vertical lines. On either side of the panel a bird flying (cf. Pottier, *Vases antiques du Louvre*, pl. 8, A 151; Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 817, C 819, pl. IV; Collignon, *Histoire de la céramique grecque*, p. 15, Fig. 15; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, III, pp. 700-702) and a rosette. Round the body vertically, a broad purple band, with narrow rings and one broad black ring on either side of it. Handle, brown and red; middle rib red, outer ribs decorated with parallel lines in brown. There is a similar vase, No. 765, in the Metropolitan Museum. For similar decoration on ends cf. No. 622 in the Metropolitan.

Eighth to sixth century B.C. (**PL. XXIII**).

2. 700-500 B.C.



249=C.272

249. Cypriote crater belonging to the style of vases with panels or friezes enriched with lotus ornament. Accession No. C.272. Height, 0.267m. (10 1/2 in.). Diameter at top, 0.184m. (7 1/4 in.). From Cyprus. Sturge Collection.

The large bowl has a handle with three ribs at either side, the middle rib red with black cross-lines above and below. Reddish brown rather porous clay covered with buff slip. Decoration in black and purple-red. On foot and lower part of body, bands of varying widths. Upper half of body has a panel on either side between the handles. On one side, the central design is a conventionalized lotus in black and red with triangles in pyramids between petals. The central petal has a lozenge pattern, horizontal lines, zigzags and a cross. At the sides of the lotus are concentric semicircles. At either side of the main design, an arrow with shaft made up of separate triangles. The panel is bounded on one side by six vertical lines with a wavy line outside, on the other by five vertical lines and one wavy line.

On the other side of the crater the central design is also a conventionalized lotus, but of different pattern. On the outer petals, above the purple, black cross-lines. On the middle petal, horizontal lines in black, double lines crossing with sections between filled with lozenges or semicircles. Below this, horizontal lines, triangles, and crossing dumb-bell patterns. Between the petals, above, two small swastikas. To right and left, concentric circles, with an outer ring of dots. The panel is bounded, on one side, by eight vertical lines with a wavy line outside; on the other by seven vertical lines and one wavy line. Above panels, four narrow bands between broader bands. On edge of lip, cross strokes. Inside lip, two bands. Cf. Myres, *Handbook of the Cesnola Collection*, p. 82, Fig. 666.

Seventh century B.C. (**PL. XXI**).

250. Large Cypriote amphora. Accession No. C.261. Height, 0.724m. (28 1/2 in.). Inner diameter at mouth, 0.302m. (11 7/8 in.).

Linear ornament on Cypriote vases gives place rapidly to bold renderings of the Egyptian lotus, with lateral petals which recall the Mycenaean treatment of the iris flower and may be distantly inspired by it. The whole group of such vases belongs probably to the seventh century B.C.

Body ovoid with flat base; long cylindrical neck with narrow rim; thick vertical handles on shoulder. Red clay. Whitish buff slip. Decoration in dull black, brown, and purple-red. Handles, black, with paint extending down to points on body. Lower part of body decorated in bands of varying width in black and purple-red. On shoulder, between handles, a frieze composed of purple-red lotus flowers and black buds alternating, and connected by interlacing cables. Under handles, a conventionalized lotus flower, inverted. Cf. Myres, *Handbook of the Cesnola Collection*, p. 86, Fig. 699. Just above handles on shoulder, a frieze of eight-leaved rosettes with purple-red centres, separated by panels consisting of four vertical lines on either side with a purple-red band between. For rosette pattern cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, pl. III, p. 699, Fig. 507; p. 711, Fig. 523; Myres, *Handbook of the Cesnola Collection*, No. 699. At base of neck, a broad black band with narrow lines above. Higher up, two bands of rosettes and vertical lines similar to the preceding, separated by a frieze consisting of elaborate conventionalized lotus designs. Triangular bands of purple-red cross each other above, and end in spirals, separated by vertical lines. Above, within the triangles, a kind of crescent supported on vertical lines, and bounded by short pointed petals, also zigzags and vertical lines. Between the lower parts of the triangles, inverted lotus flowers. Above one handle, on the lower frieze of rosettes on the neck, an S-like design in white; and between handles, in the same frieze, on one side, a design of three triangles one above the other; the middle one black, the other two purple-red. Above the friezes of rosettes, narrow black bands. Just under lip, wider bands of black and purple-red. Lower edge of lip black, upper has six groups of six lines each, five black, one purple-red. and traces of others. Inside lip, two black bands. Cf. Walters, *Catalogue of Vases in the British Museum*, pl. VIII, C 840; *Corpus Vasorum, Br. Mus.*, II C.c, pl. 7, *Louvre*, II C.b, pl. 19; Cf. Nos. 698 and 699 in the Metropolitan Museum, which are similar to the Toronto vase. No. 698 has the lotus-flower superimposed on a design of concentric circles and eight-leaved rosettes, showing Assyrian influence. No. 699 in the Metropolitan is not so large. It has two friezes of rosettes on the neck, separated by a lozenge pattern. On shoulder, lotus pattern similar to that on the Toronto vase. The latter is, however, much finer. Nos. 696 and 700 in the Metropolitan Museum also have the cable pattern, showing Assyrian influence. Professor Currelly says of the decoration on the Toronto vase: "The lotus is Egyptian, as is also the banded decoration with rosettes. This has three narrow vertical divisions, then a space filled with a rosette. The use of three vertical divisions without the rosette is very early in Egyptian designing, and is probably originally a jeweller's design. The similarity in proportion between this and the triglyph and metope of the Greek temple suggests the possibility of a common origin."

Seventh century B.C. (**PL. XXII**).

251. Cypriote amphora. Accession No. C.916. Height, 0.508m. (20 in.). Diameter, 0.203m. (8 in.). Purchased at Sotheby's, London, in 1922.

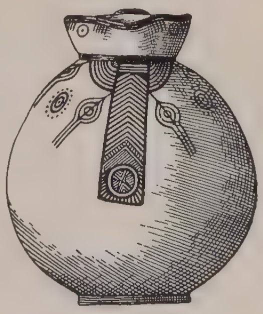
Painted in black and red; unglazed white slip. Two small vertical handles. Black horizontal rim separated from the neck by a step. The mouth is painted inside and out in black and there are several groups of short thick black lines on the flat upper surface of the rim. Neck ornamented with metopes or panels (six in all) containing alternately a deer (?) grazing and two rectangles diagonally superimposed. The panels containing the animals are filled with lozenge, saw-teeth, and wavy-line patterns, swastikas, etc. (some in red). The superimposed rectangles have their centres filled with chessboard pattern of black and red. The outer portions of these rectangles are decorated with hatched lines. The panels are separated by a series of straight black lines enclosing a cross-hatched pattern. Above and below these panels, the neck is encircled by numbers of black lines.

On the upper part of the shoulder is a band consisting of a series of saw-teeth in red, the interstices being occupied with cross-hatching in black. Below this, encircling the vessel, two narrow black bands. Around the shoulder of the vase, between the handles, is the main frieze, consisting on each side of three panels separated from each other by three broad vertical black lines. The central panel on each side contains two female figures in black facing in ritual attitude. Their right hands are raised and clasped. In the left each holds vertically a stick. They have long hair and narrow wasp-like waists. The field is filled up with patterns of hatched lozenges, triangles, and saw-teeth. Enclosing the central panel on each side is one containing a centaur, who carries a branch in either hand. The field is filled up with diamond motifs, etc., all in black except for the border of triangles rising between the centaur's feet. The handles are painted black; underneath each handle are two cross-hatched triangles and one diamond-shaped figure. Below this frieze, three narrow black bands. Below this again are two friezes of geometrical ornament, the upper one divided into panels by vertical lines and enclosing cross-hatched bands, similar to those on the neck. These panels contain alternately two rectangles superimposed diagonally (as on neck) and a number of rectangles and triangles, the centres of chessboard pattern, around which a border of hatched lines. The chessboard pattern is in black and red; below this frieze a narrow black band. The lowest frieze of all is composed of a pattern of rays, each with a black core and black border, between which, a band of red. The interstices between the rays are occupied by triangles suspended from the band above. The centres of the triangles are of cross-hatching, their borders of hatched lines. The vase has a small footstand painted black externally. Style very unusual. If ancient, it seems like a combination of the very heavily painted sub-Mycenaean varieties (Myres, *Cesnola Coll.*, p. 65, 501-7) with the later amphora style of the VIIth cent. (*ib.*, 696-702, pp. 86-87). There seems to be no parallel, and perhaps the vase is to be rejected. The paint is at least fast, and all of one period.

Seventh (?) century B.C. (**PL. XXII**).

252. Cypriote oenochoe with trefoil mouth. Accession No. C.273. Height, 0.184m. (7 1/4 in.). From Cyprus. Sturge Collection.

Red porous clay with buff slip. Beautiful decoration in red and black. Lip, black. At the back of lip, a thick rather flat handle, with a zigzag line down the centre and a wedge-shaped design of black projecting downward on body. On either side of lip, an eye with four vertical lines on one side and five on the other. In front, on body of vase, a very carefully executed design in red and black; consisting of a long panel filled with


252=C.273

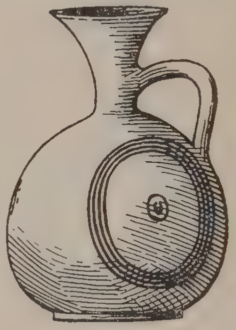
horizontal lines; chevrons; a solid triangle of red, beneath which are two circles, the inner divided into four sections, two of which are filled with red, solid, the other two with black triangles. Below and beside the circles, line-hatching. On either side of the upper part of the vertical panel "lateral excrescences" consisting of quadrants. From either end of the excrescences run oblique lines, across which are three ellipses, the outer one not closed but extended in parallel lines. Between the oblique lines, two concentric circles surrounded by dots. For oenochoes of somewhat similar form, cf. Myres, *Handbook of the Cesnola Collection*, Nos. 704, 751-761, 764; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, III, pp. 701 ff. For broad strip down front with geometrical patterns cf. Perrot et Chipiez, *op. cit.*, III, p. 702, Fig. 513.

Seventh century B.C. (**PL. XXI**).

253. Graeco-Phoenician aryballus. Accession No. C.285. Height, 0.124m. (4 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Ovoid body; flaring neck with handle-ridge; small handle. Red clay with red slip. Decoration in black. Round body, broad black band; higher up, five narrow bands; round neck, bands also.

Seventh or sixth century B.C. (**PL. XXIII**).

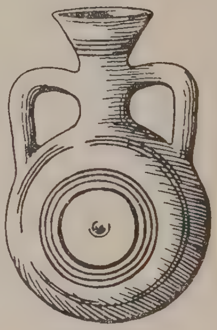


254=C.283

254 Cypriote globular jug. Accession No. C.283. Height, 0.121m. (4 3/4 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Globular body; handle bent almost at a right angle; flaring neck and mouth. Reddish clay covered with light brown slip. Decoration in red and black. Round body, three groups of concentric circles, made up of two small black circles surrounded by broad red band, beyond which are four black circles. Cf. Myres, *Handbook of the Cesnola Collection*, p. 79, Nos. 631 ff.

Seventh or sixth century B.C. (**PL. XXIII**).

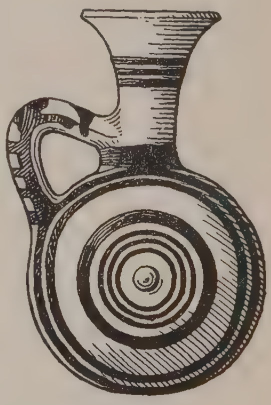


255=C.282

255. Cypriote lentoid two-handled flask. Accession No. C.282. Height, 0.131m. (5 1/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Red clay, covered with reddish brown slip. Decoration in black. Bands on neck and lip. On the body, front and back, vertical concentric circles in groups of four and five. Knob-like projections at centre. Out of this form develops the barrel type. The vase is somewhat like Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IV, C 796.

Seventh or early sixth century B.C. (**PL. XXIII**).

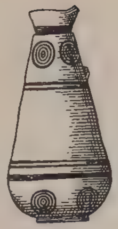


256=C.281

256. Barrel-shaped lecythus. Accession No. C.281. Height, 0.124m. (4 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Barrel-shaped body with nipples at ends; flaring neck and lip; handle bent into an acute angle. Red clay. Reddish buff slip. Decoration in black. On the neck, three bands. On the handle, horizontal lines. On the body, two groups of vertical concentric circles, on either side. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IX, C 776.

Sixth century B.C. (**PL. XXIII**).


257=C.277

257. Cypriote lecythus. Accession No. C.277. Height, 0.114m. (4 1/2 in.). Sturge Collection.

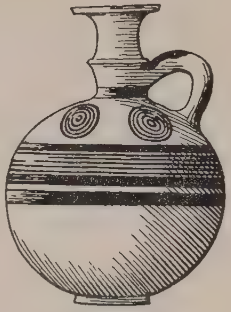
Tapering body. Handle, missing. Greenish clay with greenish slip. Decoration in purple-brown. Just above the foot, a row of four sets of concentric circles. Above this, on body of vase, bands, three below and two above. Round the shoulder, another row of four sets of small concentric circles. Cf. No. 645 in the Metropolitan Museum.

Sixth century B.C. (**PL. XXIII**).

258. Cypriote jug with spout and handle. Accession No. C.275. Height, 0.123m. (4 7/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Ovoid body; spout on shoulder; handle over top. Reddish clay. Light brown slip. Decoration in dark brown. On the body, under spout, a wide band between two narrow bands; lower down, another wide band; round the shoulder, groups of concentric circles; round the upper part of the neck, four bands; below, a wide and a narrow band. Horizontal lines on handle. Lines on spout and band at base of spout. Cf. Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IV, C 768; Myres, *Catalogue of the Cyprus Museum*, pl. IV, No. 1029. Later imitation of Mycenaean type. Similar spout and handle on No. 792 in the Metropolitan Museum (white feeding-bottle). For a red one with same kind of handle and spout cf. No. 825 in the Metropolitan. Cf. also Zervos, *Rhodes*, p. 90, Fig. 195. Cf. No. 240 above.

Probably sixth or fifth century B.C. (**PL. XXIII**).


259=C.276

259. Cypriote jug. Accession No. C.276. Height, 0.095m. (3 3/4 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Globular body; narrow neck with handle-ridge and flaring mouth. Light yellow clay. Buff slip. Dark brown decoration. Round the body, a broad band, and five narrow bands, within two broader ones. On the shoulder, five groups of concentric circles, of five circles each. Bands round neck. Horizontal lines on handle. Bands and small triangles on lip. Part of lip is missing. Cf. Myres, *Catalogue of the Cyprus Museum*, Nos. 987 ff. Same form pl. IV, No. 990. Cf. also No. 652 in the Metropolitan for similar shape and decoration.

Sixth century B.C. (**PL. XXIII**).

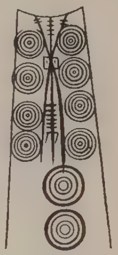
260. Cypriote oenochoe with trefoil lip. Accession No. C.270. Height, 0.352m. (13 7/8 in.). From Cyprus.

Globular body with foot; short neck; two-ribbed handle. Red clay covered with greenish white slip. Decoration in black and purple-red. Lip brown. On neck, below lip, two bands of brown, then four concentric circles, five in a group; at base of neck, another band of brown. On either side of body, three vertical circles; then a band consisting of twelve groups of five concentric circles, with line running through their centres; then six or seven concentric circles. Within these a broad purple band, two broad black bands, and a very broad purple band with small black circle at centre. On the panel on front of body, a pattern of intersecting lines with two cross-lines at the intersection like the pattern in Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 866; and pl. IX, C 1034, wrongly given as 1040. Lower on panel, four groups of concentric circles. Two have very broad outer bands. On back, below handle, two similar groups of concentric circles with broad outer bands, and three groups of circles at either

side. Form and decoration somewhat like Walters, *op. cit.*, Vol. I, Part II, pl. IX, C 867, C 918, C 920, C 1034. Cf. also Myres, *Handbook of the Cesnola Collection*, Nos. 707-708; *Corpus Vasorum, Br. Mus.*, II Cc, pl. 13, 13 and 15.
Sixth century B.C. (**PL. XXIII**).

261. Cypriote oenochoe with trefoil lip. Accession No. C.267. Height, 0.355m. (14 in.). From Cyprus. Sturge Collection.

Form similar to preceding. Red clay with greenish white slip. Decoration in purplish black and red. Lip black. Round neck, red band between two black above and one black below. At base of neck, broad black band. Round body, on either side, three broad vertical circles, black; one narrower, red; then a frieze of twelve groups of black concentric circles; four red bands; a broad red band, between two narrow black bands; then two broad black bands and a small black band at centre. On the front of the vase, intersecting lines with cross-lines in places, four groups of concentric circles on either side and two below. The body has at either side a flash caused by firing. Below the handle, on the back of the vase, are three groups of concentric circles. Decoration similar to Myres, *Handbook of the Cesnola Collection*, No. 707.
Sixth century B.C. (**PL. XXIII**).

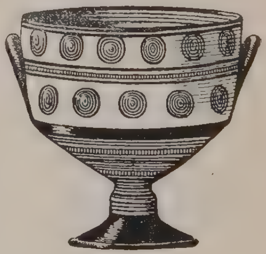

261=C.267
Detail of Front.

262. Cypriote barrel-jug. Accession No. C.271. Height, 0.318m.(12 1/2in.). Length, 0.336m. (13 1/4in.). Formerly in the Vyze Collection. Sturge Collection.

Ridge on neck where flat handle joins. Red clay, greenish white slip. Decoration in black and purple-red. Inside lip, broad black band; lip black. Just below lip, on neck, wide band of red; then six narrow bands of black between slightly wider bands; ridge black; below, wavy line of black. At base of neck, broad black band. On handle, horizontal lines, also black. Around body, vertical circles between broad bands; then a zone of nine groups of concentric circles; broad purple-red band between narrower black bands; narrow black band; twelve bands surrounded by a broad black band; space round nipples at ends painted red. In panel, on front, three groups of concentric circles extending vertically, and in rear, two. Shape similar to that in Pottier, *Vases antiques du Louvre*, pl. 8, A 151. Cf. Myres, *Handbook of the Cesnola Collection*, Nos. 617 ff. Similar also is No. 29 in Philadelphia.
Sixth century B.C. (**PL. XXIV**).

263. Cypriote cylix. Accession No. C.279. Height 0.16m. (6 5/16 in.). Diameter, 0.181m. (7 1/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

High, slender foot; wide bowl with angular profile; handles clinging close to sides. Red clay with whitish buff slip. Decoration in black and red. Base, black; on upper part of foot, narrow bands of black; on under part of bowl, broad bands of red with five narrow black bands between; two narrow, and one broad black band. On body, a zone composed of twelve sets of concentric circles; above this, three bands, one red between two black; above, another zone with twelve sets of concentric circles: lip of bowl, black; interior decorated with black circles of


263=C.279

varying width. Handles are black with a strip of paint in a loop above and extending downward. Cf. Myres, *Handbook of the Cesnola Collection*, p. 74, No. 596. For form cf. Walters, *Catalogue of Vases in the British Museum* I, Part II, pl. XXXIII, No. 92. There is a bowl of similar shape in Boston also (Fairbanks, *Catalogue of Greek and Etruscan Vases*, No. 166), but with different decoration. Cf. also *Corpus Vasorum, Bruxelles, Cinquantenaire*, II c, pl. 2, 18.

Sixth century B.C. (**PL. XXIII**).

264. Cypriote cylix. Accession No. C.853. Height, 0.089m. (3 1/2 in.). Diameter, 0.124m. (4 7/8 in.). From the Ruskin Collection. Purchased in England in 1925.

Form similar to that of No. 263. Reddish tan clay with white slip. Decoration in black and purple-red. Top of foot, black. On under side of bowl, a black band. Handles, black. On one side of the body, between the handles, two swastikas, one above the other, with six vertical lines at a little distance on either side. On the other side of the body, similar swastikas with six vertical lines at one side, and seven similar lines at the other side. Round the top of the bowl, four narrow bands. On the interior: bottom of bowl, black, above this, five narrow bands of black, a wide band of purple-red, and two narrow bands of black.

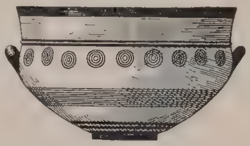
Sixth century B.C. (**PL. XXIII**).

3. 600-400 B.C.

Red Ware With Black Decoration

265. Cypriote bowl. Accession No. C.306. Height, 0.124 m. (47/8 in.). Diameter, 0.197m. (7 3/4 in.). From Cyprus.

Wide bowl with small handles at either side. Red clay covered with dark red slip. Decoration in black. On bottom, three concentric circles. Foot black. Above foot, two bands. Round body, below handles, ten narrow bands. On one side of body, ten groups of concentric circles, on other, nine. Two narrow bands above and below a ridge. Handles black, with paint continuing down to a point on the body of the vase. From either side of handles, vertical black lines extended to black band round lip. Inside vase, broad band near lip, eight narrow bands; round centre of bottom, broad band, within which are eleven narrow bands and three broader ones. Similar decoration on No. 263. Cf. Myres, *Handbook of the Cesnola Collection*, pp. 105 ff.

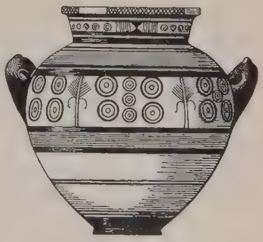


265=C.306

Sixth or perhaps fifth century B.C. (**PL. XXIV**).

266. Large Cypriote amphora. Accession No. C.301. Height, 0.34m. (15 3/4 in.). Diameter, 0.251m. (9 7/8 in.). Circumference just below handles, 1.207m. (47 1/2 in.). From Cyprus. Purchased in Cairo.

Large somewhat globular body, tapering towards foot. Vertical handles just below shoulder on either side; short neck with projecting lip. Red brick clay with red slip. Decoration in black. Broad black band with two narrow ones just above it, round foot. Higher up on body, two narrow bands; just under handles, nine narrow bands between broad ones. Between handles, on one side, three groups composed of five sets of concentric circles; the groups are separated by a tree. On the other side at one end a group composed of four sets of con-



266=C.301

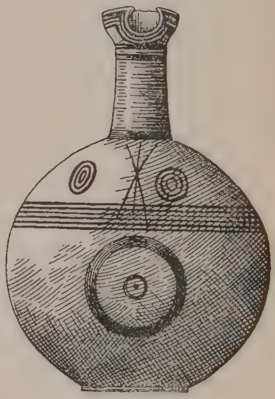
centric circles; then a tree, then a group composed of seven sets of concentric circles; then a tree, then a group of five sets of concentric circles. Above the handles, round the body, a broad band, then sixteen narrow bands between two broader ones, above this, another broad band; at the intersection of neck and shoulder, a broad black band; on neck, between two broad black bands, a frieze divided into panels by series of vertical lines. In three panels a series of seven sets of concentric circles; in fourth panel, decoration worn away. In other panels a kind of hour-glass in solid black. On the edge of the lip of the vase, three sections of net pattern with undecorated spaces between; on top of lip, black cross-lines; inside lip, two broad black bands. Same kind of circles and arrangement as on No. 260. Cf. No. 924 in the Metropolitan Museum, an amphora with conventional trees and concentric circles. This is similar to, but larger than, the Toronto vase. There is a similar vase in the British Museum (*Corpus Vasorum, Br. Mus.*, II Cc, pl. 13, 14).

Sixth century B.C. (**PL. XXIV**).

267. Cypriote oenochoe with trefoil lip. Accession No. C.304. Height, 0.194m. (7 5/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

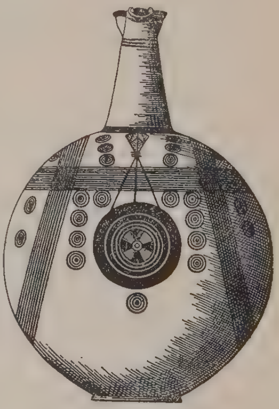
Globular body; long neck; two-ribbed handle. Form similar to No. 243. Somewhat trefoil lip. Red clay with bright red slip. Decoration in black. Bands on neck. Six groups of concentric circles round shoulder with a pattern of intersecting lines under front of neck. Below handle seven bands round body, and below this three larger groups of concentric circles with a broad outer band.

Probably sixth century B.C. (**PL. XXIV**).


267=C.304

268. Cypriote oenochoe with small trefoil lip. Accession No. C.307. Height, 0.352m. (13 7/8 in.). From Cyprus.

Globular body; long tapering neck; two-ribbed handle. Red clay covered with red slip. Decoration in black. Lip black; three vertical stripes on handle; three narrow bands round top of neck; and one wide band at base of neck. Round body, just below handle, twelve narrow horizontal bands crossing ten similar vertical circles on one side, and nine on the other. The ten vertical circles enclose, at centre, a group of six concentric circles with broad outer band, surrounded by three groups of two sets of concentric circles, and one group with four sets, above. The nine vertical circles enclose a similar group at centre, of five concentric circles surrounded by a similar arrangement of concentric circles. At back of body, below horizontal bands, three groups of concentric circles arranged horizontally. In front, above the horizontal bands, a pattern of intersecting lines; spaces above the intersection are filled with dots and oblique lines. On either side, three groups of concentric circles arranged vertically. Below the horizontal bands, on front of body, a large disc composed at centre of a kind of cross with concentric circles at the centre and dots between the arms of the cross. Surrounding the cross are three narrow and one broad band. On either side of the disc, five groups of


268=C.307

concentric circles, and one below. For shape and horizontal bands crossing vertical, which is a later combination than the simple arrangement of either vertical or horizontal concentric circles, cf. Myres, *Handbook of the Cesnola Collection*, p. 107, Fig. 818; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, III, p. 691, Fig. 497. Decoration very similar to Walters, *Catalogue of Vases in the British Museum*, I, Part II, pl. IX, C 1034, wrongly numbered on plate as 1040. Cf. also Nos. 853 and 928 in the Metropolitan Museum, and Baur *Catalogue of Stoddard Collection*, Nos. 24-26.

Fifth century B.C. (**PL. XXIV**).

269. Late Cypriote two-handled flask with handle-ridge. Accession No. C.308. Height, 0.134m. (5 1/4 in.). Sturge Collection.

Globular body with two slender handles, narrow neck with handle-ridge and spreading mouth. Red clay, bright red slip. Decoration in black. Bands on mouth and neck, paint on handles. On shoulder, on each side, three groups of concentric circles. Below, seven bands round body. Below these bands, four groups of concentric rings, three overlapping the bands and one tangent to them. Similar in shape to Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 892, Fig. 317; pl. IX, C 893; pl. XXXIV, 103. Cf. Pottier, *Vases antiques du Louvre*, pl. 9, A 167. Cf. also No. 810 in the Metropolitan Museum and No. 39 in Philadelphia.

Fifth century B.C. (**PL. XXV**).

270. Miniature Cypriote amphora. Accession No. C.303. Height, 0.118m. (4 5/8 in.). Purchased in Cairo from Dattari. Said to be from Cyprus.

Red clay with red slip. Decoration in black. Round body, nine narrow bands. On shoulder, front and back, three groups of concentric circles. Round base of neck, band. On neck, front and back, two groups of concentric circles, three in each group. On lip, two rings. Stripes down the sides of the handles. Form and decoration similar to Walters, *Catalogue of Vases in the British Museum*, I, Part II, C 1031, pl. IX; Myres, *Catalogue of the Cesnola Collection*, p. 107, Fig. 846. Cf. also Baur, *Catalogue. of Stoddard Collection*, No. 17.

Fifth century B.C. (**PL. XXV**).

271. Miniature Cypriote amphora. Accession No. C.305. Height, 0.127m. (5 in.). Purchased in Cairo.

Form similar to preceding but a little larger. Red clay with red slip. Decoration in black. Round body, eight narrow bands. On neck and shoulder, front and back, three groups of concentric circles, five in each. Band at base of neck. Two bands on rim and stripes down handles. Cf. Nos. 846 and 896 in the Metropolitan Museum for shape and decoration.

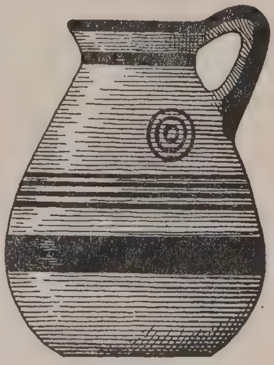
Fifth century B.C. (**PL. XXV**).

272. Miniature Cypriote jug. Accession No. GA.21. Height, 0.076m. (3 in.). Walter Massey Collection.

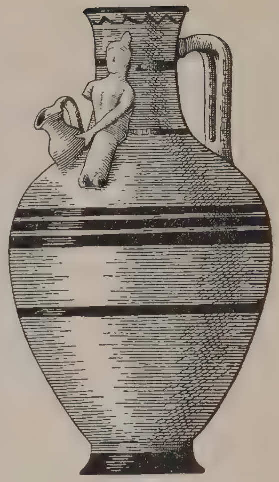
Red clay with bright red polished slip. Decoration in black. Round body, broad band, four narrow bands, and three groups of concentric circles. Round bottom of neck, band, and band on lip. Handle also black.

Fifth century B.C. (**PL. XXV**).

273. Cypriote jug with modelled spout. Accession No. C.286. Height, 0.321 m. (125/8 in.). From Arsinoe, Cyprus. Sturge Collection. Cf. Myres, *Handbook of the Cesnola Collection*, p. 112; he says that such vases occur rarely except at Curium and Marium.



272=GA.21



273=C.286

Pear-shaped body; long, cylindrical neck; slightly spreading mouth; two-ribbed handle with disc at either side at top. On shoulder, a spout formed by a small trefoil-mouth jug (bottom pierced). Beside the jug sits a modelled draped female figure, whose right hand is now missing, but which probably originally rested on the handle of the jug. Her left arm crosses her body and the hand supports the jug. She wears a pointed Phrygian-like cap. The features of the face are archaic, as is the figure also.

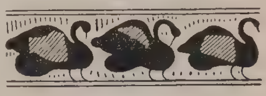
Reddish brick clay with dull red slip. Decoration black. Round foot, broad black band. Round body, broad band, higher up, three bands. Below handle, a kind of heart design formed by curving black lines which rise high on shoulder and taper to a point well below the three bands. On shoulder, traces of plant designs may be seen, some of which may have been done in white. Band at base of neck, and round neck, below upper attachment of handle. Conventionalized flower design on neck, under handle. Just under lip, a wavy line of black which seems to be painted over a band of white. Black on rim and around lip inside. Black lines on handle. Lip broken and much repaired. Form like that in Myres, *Handbook of the Cesnola Collection*, p. 114, Fig. 936 ff. Cf. also Walters, *Catalogue of Vases in the British Museum*, I, Part II, p. 22, and C 973-984; C 1040, pl. XXXIV, 112; *Corpus Vasorum, Br. Mus.*, IICc, pl. 18; Myres, *Catalogue of the Cyprus Museum*, p. 79, pl. IV, 1289, a woman modelled in the archaic "snowman" style, seeming to preside over the business of pouring. Cf. No. 43 in Philadelphia, Baur, *Catalogue of Stoddard Collection*, No. 30; A 191 in the Louvre (cf. *Corpus Vasorum, Louvre*, II Cb, pl. 22, and literature cited p. 28); V 77 and 78 also from Arsinoe in the Ashmolean Museum; and five in the Fitzwilliam Museum (numbers not visible).

Late sixth or early fifth century B.C. (**PL. XXV**).

ATTIC ORIENTALIZING STYLE

c. 600 B.C. (Nos. 274-277)

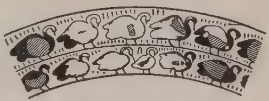
274. Small Attic Scyphus. Accession No. C.238. Height, 0.035m. (1 3/8 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection.



274=C.238

Fine red clay turned very thin. Decoration in black and purple-red. On bottom, narrow band of purple within a broad black band. Round foot, purple-red band; higher up, narrower purple-red band. On body, between two series of two brown lines shading to black, a frieze of six swans, to right, one with beak lowered to body. Purple-red retouches on wings, and series of short lines used as stop-gaps. Round rim, parallel oblique lines. On handles, vertical cross-lines. Interior of vase, lustrous black. So-called Vourva or Attic orientalizing animal frieze style. Cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, IX, p. 577, Fig. 287, which has swans upside down in relation to opening. The vase is not Proto-Corinthian as Perrot and Chipiez say, though the form is derived from proto-Corinthian and Corinthian types. For Vourva vases, cf. *Athenische Mitteilungen*, 1890, pls. 10-12; 1893, pl. 2; Böhlau, *op. cit.*, pp. 115 ff; *Jahrbuch*, 1903, pp. 124 ff. For parallels to the Toronto scyphus cf. *B.S.A.*, XIV, p. 251, 14, pl. 9, c; Pfuhl, *Malerei und Zeichnung der Griechen*, I, p. 126; *Corpus Vasorum, Musée Scheurleer*, III Hd, pl. 1, 2 ("Attico-Corinthien").
Sixth century B.C. (**PL. XXV**).

275. Small Attic scyphus with cover. Accession No. C.237. Height, with cover, 0.073m. (2 7/8 in.). Diameter, 0.067m. (2 5/8 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection.



275=C.237

Fine red clay turned very thin. Decoration in black and purple-red. Black band round foot. Above this, two narrow purple-red lines and a broad one. Above, friezes of birds, separated by a single line with two lines beneath the lower. The lower frieze has eight swans and a smaller bird to right, the upper has nine swans all to right. Series of short vertical lines used as stop-gaps. On interior, three broad bands of black. Black on handles. The cover has a high ridged handle with bands of black and purple-red round it. On the cover itself, near handle, two narrow purple-red bands and one broad purple-red band. A frieze of eight swans with two lines on either side. Purple-red retouches and stop-gaps as on body of vase.
Sixth century B.C. (**PL. XXV**).

276. Small Attic tripod pyxis. Accession No. C.221. Height with cover, 0.061m. (2 3/8 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection.
Fine red clay turned thin. Decoration in purple-red and black. On each of the three feet, a swan with purple-red retouches; parallel lines used as stop-gaps. Body between feet black. On inside, broad black band. On cover, six swans with purple-red wings; similar stop-gaps. High black handle somewhat in the form of a vase. Cf. for shape a tripod-bowl in Pottier, *Vases antiques du Louvre*, pl. 75, F 151, and three tripod-pyxides in Bologna, called Corinthian.
Sixth century B.C. (**PL. XXV**).

277. Small Attic plate with hole for suspension at one side. Accession No. C.241. Diameter, 0.07m. (2 3/4 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection.

Red clay. Decoration in black and purple-red. On bottom, broad raised ridge, black and purple-red bands. On rim, broad and narrow purple-red bands between black bands. On central depression, a frieze of seven black swans, without purple-red retouches. At the centre purple-red and black rings. Stop-gaps similar to those on preceding vases. Cf. Nos. 492 and 537 in the British Museum, which are saucer-shaped vases with similar swans.

Nos. 274-277 all belong to the same style.

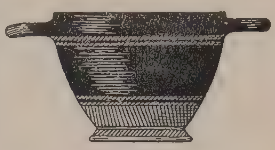
Sixth century B.C. (**PL. XXV**).

ATTIC BLACK-FIGURED VASES

VIth CENTURY B.C. (mostly). (Nos. 278-327)

278. Small Corinthian (possibly Attic) scyphus or cotyle. Accession No. C.449. Height, 0.076m. (3 in.). Diameter, 0.102m. (4 in.).

Clay, buff. Vase covered with lustrous black both inside and out with the exception of a space just above the foot, the foot, and the bottom, outside. The only decoration consists of a purple-red band on the foot and two purple-red lines round lower part of body; two others just below handles; and one just below the lip. Rays at the bottom, below which is a narrow brown band. Underneath, on the vase, five circles. Cf. No. 398 at Yale, which is a Greek scyphus with two purple-red bands around vase at handles. Furtwängler, *Aegina, Das Heiligtum der Aphaia*, pl. 128, No. 22 (p. 452) was inclined to call such vases Corinthian. So also Fairbanks, *Catalogue of Greek and Etruscan Vases*, Nos. 477, 478; Ure, *Sixth and Fifth Century Pottery from Rhitsona*, pp. 23-24, pl. viii (80-101); *A. J. A.* XXXIII, 1929, p. 541, Fig. 21, last in second row.



278=C.449

Sixth century B.C. (**PL. XXV**).

279. Corinthian (possibly Attic) cotyle. Accession No. C.871. Height, 0.09m. (3 1/2 in.). Across top, 0.108m. (4 1/4 in.). Clay, greenish buff like that of Corinth. The black and purple paint has worn off the broad and narrow bands which decorated the exterior and interior.

Sixth or fifth century B.C. (**PL. XXV**).

280. Ionic Cylix with off-set lip. Accession No. C.528. Height, 0.057m. (2 1/4 in.). Diameter, 0.149m. (5 7/8 in.). From Orvieto. Sturge Collection.

Low foot; small horizontal handles at either side. Fine buff clay. Decoration in brownish black and purple-red. Below the handles is a wide band of brown. Exterior of the lip brown with brown below also, on which are two narrow purple-red bands. Interior of vase solid brown with purple-red circles painted on the brown at intervals. Near the centre, two small purple-red circles; above these, three; higher up on the interior of the vase, four; and just inside the lip, two.

Sixth century B.C. (**PL. XXV**).

281. Small Attic scyphus. Accession No. C.385. Height, 0.051m. (2 in.). Diameter, 0.057m. (2 1/4 in.). Purchased in Athens.

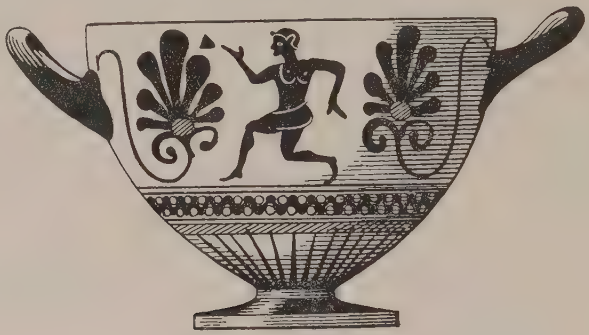
Fine red clay. Round middle of body, broad lustrous black band. Red band above, which has fired black on one handle and near it. Interior black. Nos. 399-405 at Yale are entirely black Attic scyphi of the end of the fifth century. In Boston there are two small black scyphi. P.5511 [88.319] is all black, except for strip of red at bottom. The other, P.7613, has black vertical lines on red near bottom. Schaal (*Griechische Vasen aus Frankfurter Sammlungen*, pl. 58, c, p. 80) calls such vases Attic.

Fifth century B.C. (**PL. XXV**).

282. Small Attic cylix of rare type, showing transition from the scyphus to the cylix. Accession No. C.239. Height, 0.054m. (2 1/8 in.). Diameter, 0.076m. (3 in.). Formerly in the Tyszkiewicz Collection. Sturge Collection. Cf. our plate XXIX.

Reddish yellow clay. Decoration in black with retouches in white and in purple-red. Upper part of foot black; above foot, a ray pattern; then a purple-red and a brown band; a frieze of a wavy line with white dots in the hollows; then another purple-red and a brown band. Between the handles on either side, a man running to left (one bearded) between palmettes with purple-red dots at centres. The figures have right hands raised and left lowered; the left legs are forward and bent at knees; the right legs extend far back with the feet touching the ground. The attitude is quite similar to the usual archaic chiastic running attitude. Details are incised. The eyes and breasts are full front, although the figures are in profile. Under the handles, an ivy leaf. Interior, lustrous black. This scyphus is similar to those in Ure, *Sixth and Fifth Century Pottery from Rhitsona*, pl. XXII, especially 18.73. Ure (pp. 69-71) suggests that they come from one shop, perhaps that of Hischylos.

Late sixth century B.C. (**PL. XXIX**).



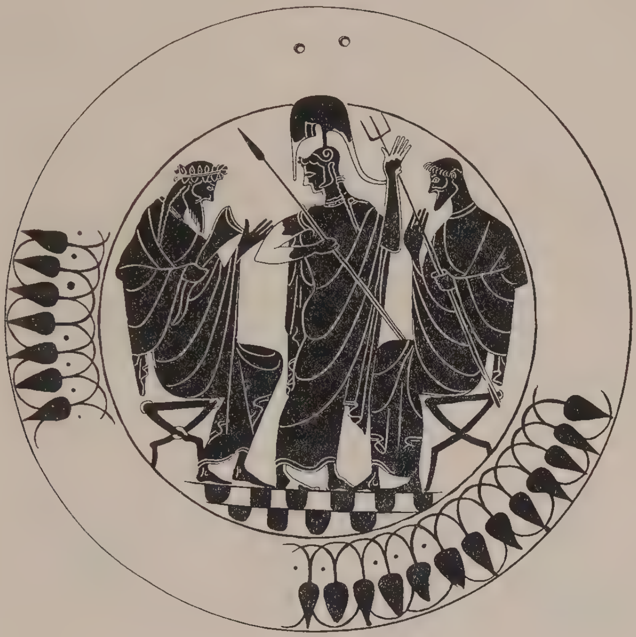
282=C.239

283. Attic black-figured plate. Accession No. C.776. Height, 0.026m. (1 in.). Diameter, 0.241m. (9 1/2 in.). From Athens. Broken and repaired.

Rim gently convex, decorated with band of lotus buds with interlacing stems; underneath the lotus buds a ring of dots encircling the plate. Around the junction of plate and rim runs a thin black line, enclosing the design. There are two small holes in the upper part of the rim for suspension. The exterior bottom of the plate has a shallow foot-ring around at junction of plate and rim, 0.003m. high (1/8 in.). The exterior is painted black except for a circle 0.035m. in diameter (1 3/8 in.) reserved in the centre.

The scene shows three figures, Dionysus and Poseidon, seated on Attic folding stools respectively to left and right; they both face Athena who stands in centre between them. Athena, seen in three-quarter position to right, has her head turned backwards to Dionysus; her left forearm is raised, the hand, on a level with the head, being extended, whilst the right, bent at the elbow, which points sharply outwards towards Dionysus, grasps her spear held across her body diagonally, and directed over her right shoulder. She wears a crested Athenian helmet, a long chiton, and a himation: the last is thrown across her left arm, and, passing in sweeping folds in front and round behind her body, finally hangs down her back from the right shoulder. Dionysus on the left, seated, closely draped in a long himation, and wearing an ivy wreath on his head, holds a drinking horn in his right hand, whilst his left is raised as though gesticulating. Poseidon, on the right, similarly seated and wrapped closely in a himation, holds his trident in the left hand, whilst his right hand he raises, with fingers extended, in the same significant manner as Dionysus and Athena.

Below the figures is a kind of exergue, consisting of two lines of a chessboard pattern. Certain portions of the figures are done in white paint over the black, though much of this (the white) has since been chipped away. The white portions include Athena's right arm and elbow, her left hand and the outline of the arm, part of both feet, and the 'tails' of the helmet crest both in front and behind, and the hinges of the folding stools. The drawing is summary and in places rather careless: the incised lines are at times coarse, and often do not coincide with the edge of the garment or fold they are intended to mark. No purple or other colours than white are employed for details on any part of the vase. Several small portions have been repainted in black, mostly in the neighbourhood of repairs. These include Poseidon's left foot and the piece of garment immediately above it, his left arm from shoulder to elbow, part of the legs of his stool, and most of the crest of Athena's helmet.



283=C.776

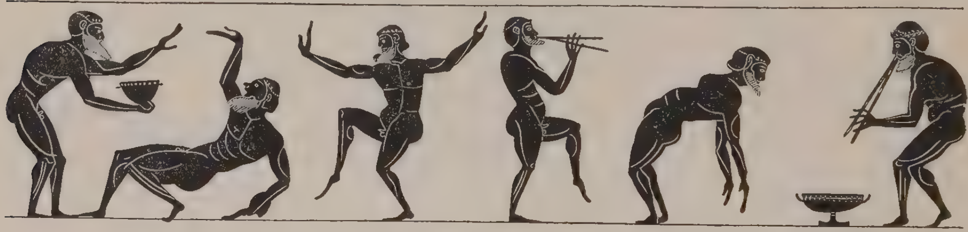
Mr. H. B. Walters, *J.H.S.* XXIX, 1909, pp. 107-110, pls. X-XI, wrongly associated one B.-F. plate in Berlin (2099) and three in the British Museum (Cat. B.589-591) with the potter Hischylos and his school. H. R. W. Smith (*New Aspects of the Menon painter*, *Univ. Calif. Publ. Cl. Arch.*, I, 1, pp. 33-37) assigns all these four plates to the Menon painter. Beazley (J. H. S., XLVII, 1927, pp. 92, 233) also assigns the Berlin plate and London B 589 to the Menon painter.

Contrasted with these is a group of one at Bologna, and two at Florence, all three of which have a complex scene of a number of figures. That at Bologna, cf. Pellegrini, *Cat. dei Vasi greci dipinti delle necropoli Felsinee*, (Bologna 1912), p. 43, No. 149, and Fig. 24, has two scenes: above (occupying two-thirds of the circle) an oriental hunting scene; below (in exergue) a revel, with four figures, two men and two women. The design is bordered by a meander, and the rim has a design of palmettes alternately facing inward and outward. The Florence ones (neither of which would appear to be published) both have exergue of chessboard pattern and on rim tongue pattern; the tongues have their centres alternately black and purple, on a red ground in either case. The subjects are (1) a group of five nude male figures gesticulating excitedly: the centre one is most important; (2) man to left abducting a woman; two other women to right chatter excitedly, and one attempts to assist the first who is being carried off. Above, in a kind of upper exergue, is a fox (with bushy tail) chasing a hare. Both these pinakes are pierced with two holes for suspension. Like the Toronto plate, they carry as much decoration as possible, very different from the earlier plates of the Menon painter.

The Toronto pinax is more akin to this latter group; the chessboard pattern on the two Florence ones is an obvious similarity, and, though at first sight it may appear that the scene on our plate is more reposeful, yet it will be noted that Athena is in the attitude of being about to walk sharply away, and like Dionysus and Poseidon, is gesticulating with some warmth. The Toronto plate is earlier than the Bologna plate, which is probably later than the plates of the Menon painter. It is similar in form and style to *Exploration Archéologique de Délos, X, Les vases de l'Héraion*, pl. LI, 633 which has the same lotus bud and chessboard patterns; and to a plate in the collection of D. M. Robinson, representing the two strifes of Hesiod, published in the *American Journal of Archaeology*, XXXIV, 1930, No. 3.

Dionysus and Poseidon appear together (along with Nike) on a R.-F. stamnos in the B.M. (E.445). There would seem to have been a legend of a strife between Dionysus and Poseidon on Naxos, in which Poseidon was worsted; later came Poseidon's defeat by Athena in their contest for the Acropolis at Athens, cf. Gerhard, *Auserlesene Vasenbilder*, III, pls. 174-5, and p. 62; *B.M. Cat. Vases*, Vol. III, E.445, p. 273; Plutarch, *Symp.* IX, 6. Plutarch remarks that despite all these reverses Poseidon did not lose his mild and urbane temper. On the present pinax Dionysus is plainly the centre of attention at the moment; both the others have their gaze fixed on him and the signs he is making. The secret seems to lie in the drinking horn Dionysus is so significantly holding; can he be communicating its virtue to these two Olympians?

Late sixth century B.C. (**PL. XXVI**).

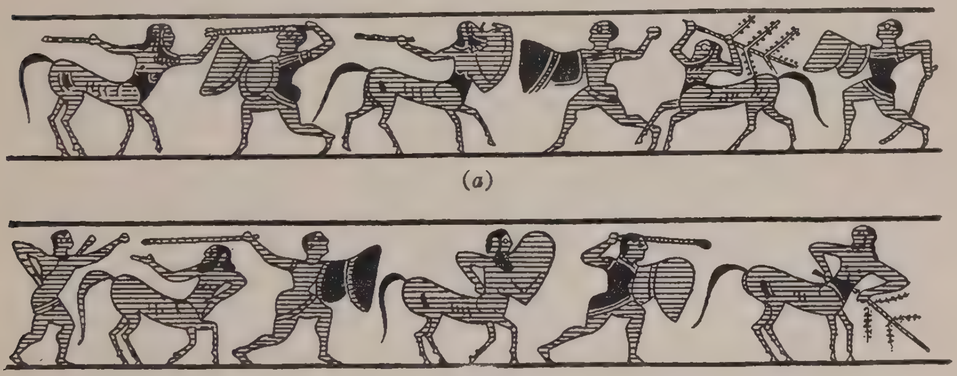


284=C.314

284. Black-figured stand, for a pointed amphora. Accession No. C.314. Height, 0.159m. (6 1/4 in.). Diameter, 0.191m. (7 1/2 in.). Formerly in the Samuel Rogers Collection, No. 408. Cf. *Catalogue of the First Portion of Forman Collection of Antiquities*, by Cecil Smith, p. 64, No. 330. Sturge Collection.

Red clay. Decoration in lustrous black; accessories in red, incised lines. Round the upper part of the interior, three broad black bands Lip, upper edge, base, and broad ridge at bottom, black. Around the body of the vase, which has slightly concave sides, a frieze of six comasts or revellers with purple-red beards, between black bands. Two dancing wreathed players of the double flute face the centre. The one to left has left foot well raised, the other bends forward with flutes downward, and left leg advanced, and has almost a hump on his back. Between them a man leans backward, with his head and arms twisted around in the opposite direction from his legs, and his hands almost touching the ground. He resembles a juggler such as is described in Xenophon's *Symposium* (II, 21, 22) and is preparing to drink out of the archaic cylix, which is decorated round the lip with a purple-red wreath. The cylix occupies the centre of the scene. Perhaps the juggler is to stand on his hands as he drinks, somewhat in the attitude of the satyr to the extreme left on the later famous psycter of Duris in the British Museum: cf. Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 48; Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 242. The group on the other side also reminds one of the same Duris vase, where there are two groups of a satyr falling backwards and drinking between two other satyrs, evidently a stock design beginning long before the time of Duris. On the Toronto vase the figure has fallen backwards to right on his left arm, his left knee and foot bent back, and his right extended. His right hand is raised, palm uppermost, as if greeting the figure confronting him on the left. This figure bends over with humped shoulders and extends his left hand over the falling man. He holds out in his right hand a scyphus with a row of white dots around the lip. From the rear dances up a sixth reveller, with right foot well raised and arms extended at full length, to front and rear. Each reveller wears a wreath or a fillet. The figures are rendered in archaic style. The eye is a circle and in full front, while the face is in profile. The breasts of the falling figure and the one behind him are in full front view, though the figures are meant to be in profile. The anatomy is crudely rendered with irregular incised lines. It is clear that even the cylix represented is of the form with off-set foot. For a similar stand for an amphora of same size, style, and subject cf. B 167 in the British Museum (Walters, *Catalogue*, II, pp. 117-118). It has been said that this is the mouth of a well or cistern perhaps placed over the grave for libations to the dead like the altar over the shaft-graves at Mycenae, cf. Rohde, *Psyche*, p. 33. It is rather, as we have said, a vase-stand. A similar form with a representation of Charon,, now in Frankfurt, is published by Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pp. 45, and 69, pl. 24; *Griech, Vasen* (*S.F.*), 1930, pl. XXXI, 56 (cf. also Furtwängler, *Kleine Schriften*, II, pp. 123 ff. where it is wrongly said that the form is new, and it is called not a vase but a "Tongerät"; an *eschara*).

Poor but lively style; second half of sixth century B.C. (**PL. XXVII**).


(*a*)

(*b*)

285=C.338

285. Black-figured cylix on high foot. Accession No. C.338. Height, 0.102m. (4 in.). Diameter, 0.136m. (5 3/8 in.). From the Hertz Sale No. 3123. Sturge Collection.

Early specimen of the "Kleinmeister" series. The vase is quite similar to the form of cylix made by Xenocles, Hermogenes, Tleson, and even Execias. It is described and illustrated by Cecil Smith in the *Catalogue of the First Portion of the Forman Collection of Antiquities*, No. 319. The vase is also illustrated and discussed by Baur, *Centaurs in Ancient Art*, p. 25, No. 58, Fig. 6. Such cylices with part painted black and part left in the orange color of the clay show an interesting contrast of light and dark. This and the next four have a light band about them. Such a cylix, as Beazley says, "has the angularity of a sixth-century statue. And like the statue, though angular, it is not awkward, but trim, hard, and spruce."

Fine red clay, design in dark brown, black is used for hair and beard, and for mantle and chiton of each of the figures, and on the abdomen of some of the Centaurs.

High foot; deep bowl; thin horizontal handles curving upward, reserved inside in colour of clay; thin walls. The foot was broken away and has been joined to the vase by a section of modern plaster, painted black, connecting it with the bowl. Inside is a bronze disc, with rivet at centre which looks like an ancient mend. The foot is ancient.

In a frieze on the level with the handles on both sides is represented a battle between Lapiths and Centaurs. The drawing is terse and sure, the attitudes full of spirit and expression.

(*a*) To left a Centaur, brandishing in his upraised right hand the leg-bone of some animal as a club, and holding up his left hand, as if to protect himself from the Lapith who rushes toward him and brandishes over his head, with right hand, a long staff. Next, is a similar group except that the Lapith has a stone in his right hand and the Centaur a huge rock on his bent left arm, which Cecil Smith wrongly calls a mantle. Next, to right, is a Centaur, advancing to left, to attack the Lapith with a pine tree, which he holds over his head with both hands. Last, comes a Lapith, rushing to left to assist his hard-pressed companion, with a long curved staff or club in his right hand. All the youths wear a short chiton and have a chlamys over their left arm as a shield.

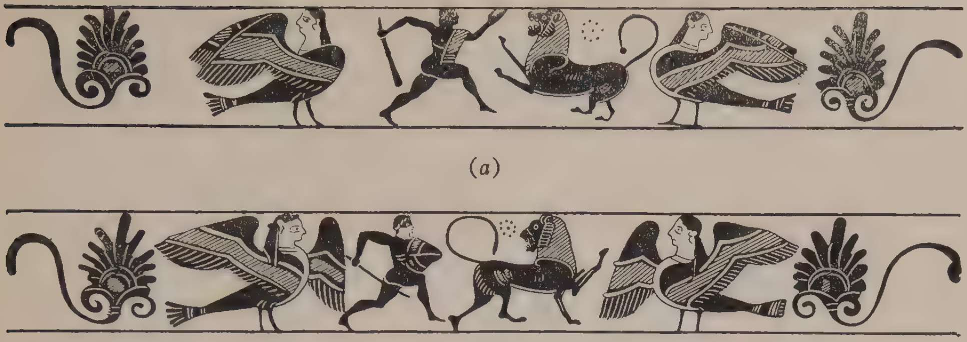
(*b*) On the left, a Lapith with a stone in his outstretched left hand advances to right in pursuit of a Centaur who is running away, with left hand on his side as if wounded, and his right hand stretched back with a gesture of supplication. Part of the Lapith, near the waist, is modern and the right arm below the elbow is missing. Next, a Lapith, with a long club or staff in his right hand which is raised and drawn back. He runs to right to attack a Centaur who gallops to right, with a huge rock poised on his left arm. He is attacking the third Lapith who brandishes over his head a club or staff in his right hand. He is running to right to attack a Centaur, perhaps wounded, who has come to a sudden stop and is standing still, holding a pine tree, the top of which rests on the ground, a new and original motive. All the Lapiths wear short chitons. All, except one, have mantles shield-fashion over their left arms. On this side of the vase are three monomachies as on the other side, where, however, the fighters assist one another. On this side each centaur is escaping. The scenes are full of life and spirit and no longer archaic.

Middle sixth century B.C. (**PL. XXVIII**).

286. Attic Cylix of "Kleinmeister" series. Somewhat more advanced than the preceding vase. Accession No. C.340. Height, 0.131m. (5 1/8 in.). Diameter, 0.21m. (8 1/4 in.). Purchased at Orvieto from Mancini. Sturge Collection.

Horizontal handles curving upward; deep bowl with concave curve near lip and high off-set foot. Two purple-red bands at top of foot. Red clay. Design in black with addition of purple-red, white, and incised lines. Between handles, a frieze with scene bounded by a single palmette at either side.

(*a*) Between two sirens, with raised wings and white faces turned backward, a combat between a lion and a man, probably Heracles. The man holds a club in his right hand and has a short purple-red mantle over his left shoulder. The lion, facing him, rises on his rear legs and raises his front legs towards his antagonist, his mouth wide open, showing teeth in the form of four white dots. Above the lion, a rosette of points.



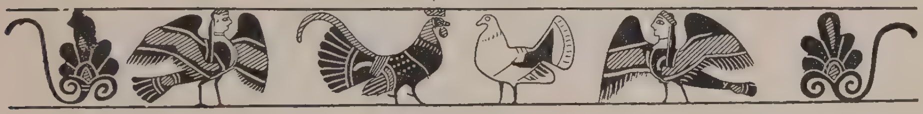
(*a*)

(*b*)

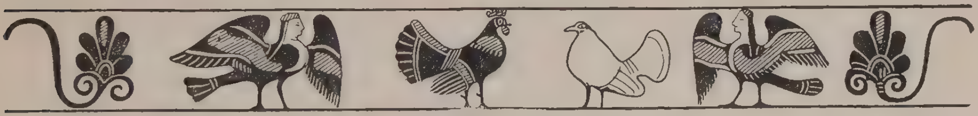
286=C.340

(*b*) Between two sirens with outspread wings, facing the centre, a similar combat. The man holds a club in his right hand, and is in pursuit of the lion which flees from him, but has its head turned looking back toward its pursuer. The lion raises high his right foreleg. Teeth are represented by five white dots, and tongue by a patch of purple-red. Above the lion, a rosette. The man has his left arm covered with a mantle partly purple-red. Purple-red is on the necks of the lions, and there are lines of purple-red between white lines on the wings of the sirens, who also wear purple-red wreaths. White lines are under the bodies of the lions. White is used on breasts, necks and faces of sirens. This type of combat in which Heracles and the Nemean lion stand apart, is rare. Cf. Luce, *American Journal of Archaeology*, 1916, pp. 441 ff.

Middle of sixth century B.C. (**PL. XXVIII**).



287=C.341



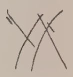
287=C.341

287. Attic Cylix of "Kleinmeister" series. Accession No. C.341. Height, 0.121m. (4 3/4 in.). Diameter, 0.20m. (7 7/8 in.). Purchased at Orvieto from Mancini. Sturge Collection.

Horizontal handles curving upward; very deep scyphus-like bowl with concave lip; low thick off-set foot with ridge, purple-red. Red clay. Design in black, purple-red, and white.

Between handles, a frieze bounded by a pair of palmettes. On either side, between sirens, stand a black cock and a white hen confronting each other. Purple-red is used between white lines on the wings of the sirens, who also wear purple-red wreaths. Purple-red is used also on cocks' combs and necks and on palmettes. White is used on faces, necks, and breasts of the sirens, on hens, and white dots and lines on the cocks. On bottom, graffito as seen in drawing. For such mercantile marks see Hackl's article in *Münchener Archäologische Studien dem Andenken Adolf Furtwänglers*, pp. 1-106. For a similar cylix cf. No. 317 in the Bibliothèque Nationale in Paris (*Corpus Vasorum, Bibl. Nat.*, pl. 47, 5-8); Pfuhl, *Malerei und Zeichnung der Griechen*, I, pp. 127, 276.

Middle of sixth century B.C. (**PL. XXVIII**).



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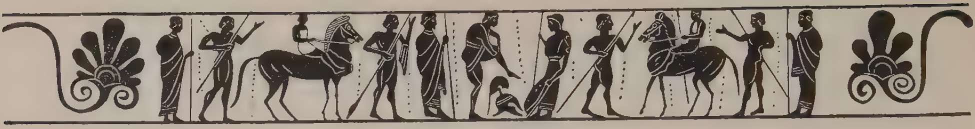
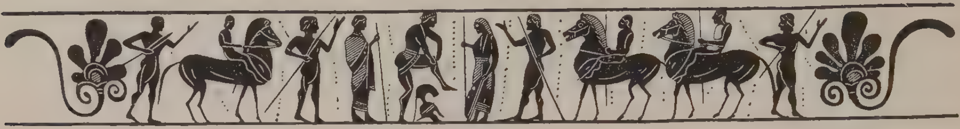


(*a*)



(*b*)

288=C.339

288. Attic cylix of careless style of "Kleinmeister" series. Accession No. C.339. Height, 0.165m. (6 1/2 in.). Diameter, 0.276m. (10 7/8 in.). Cf. Cecil Smith, *Catalogue of First Portion of Forman Collection of Antiquities*, p. 62, No. 320. Sturge Collection.

Thick horizontal handles, curving slightly upward; high, thick, off-set foot, with purple-red ridge at top. Deep bowl with concave lip. Red clay. Design in black, purple-red, and white, with incised lines.

Frieze between handles bounded by single palmettes. The scenes show warriors arming.

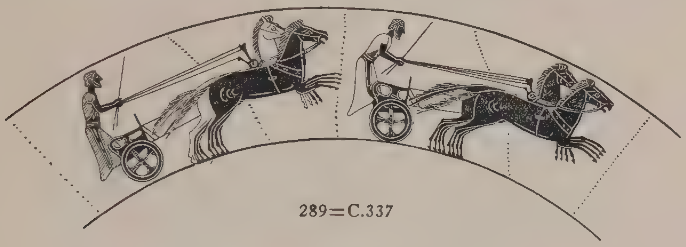
(*a*) In the centre a youth, to right, raises his left leg over a Corinthian helmet which lies on the ground. He is adjusting a greave to his left leg. He already has one on his right. He wears a purple-red loin cloth. Behind the youth, a draped male figure, clad in a long chiton and himation with purple-red stripes, holding in his left hand a long staff. In front of youth, a female figure in a Doric peplus, holding a spear in her right hand, and resting her shield (device, white pellets) on edge on the ground with her left hand. On either side of central group, a youth in white chiton on a horse facing the centre, between two youths standing with spears. At either end of the scene, a draped male figure holding a staff, or spear, reaching to the ground. In the background, vertical rows of dots imitating inscriptions.

(*b*) A similar scene without the end figures. To right of the draped female figure, in central group, a nude male figure with spear faces the centre instead of facing the end. Behind him are two mounted youths instead of one, as on the other side. At the end of this scene, to right, is a nude youth with spear facing right. Purple-red is used for manes of horses, in one case for tail, for fillets in two cases, for hair of female figure in (b), and for folds of garments in some cases, and on the loin cloths of the youths. White is used for chitons of horsemen, for dots on shields, and for border of loin cloth of youth on side (b). For similar vases cf. Nos. F 72 and 81 in the Louvre.

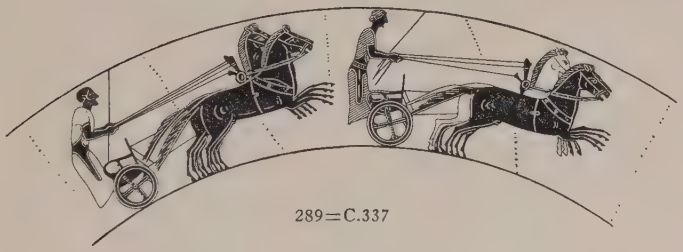
Middle of sixth century B.C. (**PL. XXIX**).

289. Attic black-figured cylix of the "Kleinmeister" series. Accession No. C.337. Height, 0.162m. (6 3/8 in.). Diameter, 0.276m. (10 7/8 in.). Found at Athens. Cf. Froehner, *Van Branteghem Collection*, No. 6. Sturge Collection.

Horizontal handles curving upward; thick off-set foot with purple-red ridge at top; fairly deep bowl with off-set lip, concave on exterior. Red clay turned thin. Design in black, white, and red. Incised lines. On the under side of the foot, two friezes of ivy separated by two narrow bands and bounded by four narrow bands. (What Froehner takes to be traces of a graffito are minute accidental scratches of a later time.) The foot is hollow and has a black band, inside. Near top of foot, three black bands. Just above foot, a ray pattern alternating in solid black and outline. There are two solid black rays where the pattern joins. The ray pattern is bounded by four narrow bands above and below. Higher on bowl, a red wavy line bounded by three narrow bands above and below. The pattern is crossed by fine vertical black lines at each crest and fall of the wave. On either side of handles, a double ivy pattern. Round the vase on a level with the handles, a wide frieze. The main decoration consists of a race of four-horse chariots, two on either side, one behind the other. Froehner, *Van Branteghem Catalogue*, No. 6, wrongly calls them bigas. Eight legs show plainly in every case at front and rear, and also four tails seem to be apparent. Only two bodies may be seen in each case. In every instance except one, part at least of four heads is apparent, in the fourth case, three heads. This is made especially evident by the eyes of the horses whose bodies are invisible, appearing above the eyes of the horses whose bodies are represented. In two cases, one on each side of the vase, one of the horses is painted white. The harness consists of bridle, collar, girth round front part of body with figure 8 incised, and reins which pass through a ring and extend from uprights back to hands of charioteer. These reins are indicated in two cases by four lines, in the other two, by three. The bearded charioteers stand in the boxes bending well forward, holding the reins in both hands, and also a goad in the left hand. They are clad in the characteristic long chitons, two in white, two in purple-red. They also wear about their waists girdles with a broad piece projecting up and down at the side. The whole is rendered in the refined archaic style such as we find on vases of Execias and Cholchus, and on the François vase. The faces have long noses, and the so-called archaic smile. In the background are many lines of various shapes, which imitate inscriptions, but are illegible. For a somewhat similar chariot race cf. Pottier, *Vases antiques du Louvre*, pl. 79, F 216. Cf. also the François vase, Furtwängler-Reichhold, *Griechische Vasenmalerei*, pls. 11 and 12. The closest parallel, however, is furnished by the famous Berlin vase signed by Cholchus; Gerhard, *Auserlesene griechische Vasenbilder*, pl. 122, 123; Rayet et Collignon, *Histoire de la céramique grecque*, p. 109, Fig. 52; Hoppin, *Handbook of Greek Black-Figured Vases*, p. 156. One of the chariot scenes there is almost



289=C.337

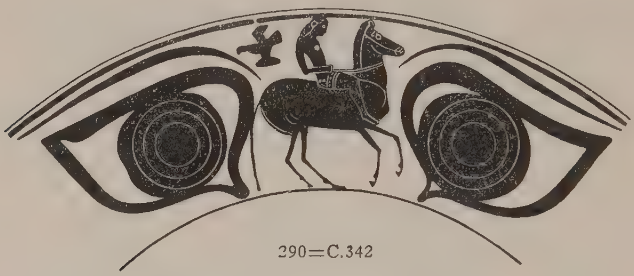


289=C.337

a replica of the groups on the Toronto vase. The charioteer, chariot, and the horses, even to the four front hoofs of the far horses, which project below the four front legs of the near horses, are very similar. The style is so nearly the same that probably the Toronto cylix was painted by the same artist who painted the Cholchus vase, and not by Chelis, as Froehner suggests. Perhaps the same painter decorated the later black-figured amphora in Boston with a similar design of four-horse chariot with driver, which is painted between eyes on the shoulder of the vase. On the other side of the Boston vase, on shoulder, a four-horse chariot with driver in three-quarter view. In any case part of the scene is copied. The style of Cholchus resembles that on vases of Execias, so that perhaps some painter who worked for Cholchus and Execias, is responsible for the Toronto cylix. On the interior, at centre, two black circles surrounding a dot, on a large red disc. Just inside lip, red band. Some of the paint has peeled off but the vase as a whole is in excellent state of preservation.

This is not an ordinary 'little master' cup but belongs to a class which Beazley discusses in *J.H.S.*, XLIX, 1929, Part 2, pp. 270-271 ('Droop cups').

Third quarter of the sixth century B.C. (**PL. XXIX**).



290=C.342

290. Black-figured eye-cylix, Attic. Accession No. C.342. Height, 0.099m. (3 7/8 in.). Diameter, 0.216m. (8 1/2 in.). Much repaired.

Low foot, off-set, with ridge at top; shallow bowl. Red clay. Design in black.

Exterior (*a*) In centre horseman riding to right, above him small bird flying to left. On either side, a large eye.

For the meaning of eyes on painted vases cf. Dennis, *Cities and Cemeteries of Etruria*, I, p. 471. He says, "The meaning of these eyes on the painted vases has not been satisfactorily determined. . .They are found not only on vases of undoubted Greek origin, as on those of Nola, Sicily and Adria, but are also often scratched on the black relieved ware of Chiusi and Sarteano, which has every evidence of a purely Etruscan character. It has been thought that they have a Bacchic import—an opinion which finds support in the figures or subjects with which they are often connected; such as vine or ivy branches—bunches of grapes—the god of wine himself standing, goblet in hand, between the eyes—Satyrs and Maenads dancing—Silenus on his ass—Gorgons' heads, which are symbols of the infernal Bacchus—or subjects bearing reference to some one or other of the attributes and character of this great divinity of the ancients.

. . .There is some plausibility in the opinion that these eyes were charms against the evil eye, in which the ancients believed as strongly as the modern southrons of Europe. We know that the Gorgoneion was supposed to have the power of averting evil (Lucian, *Philopatris*, p. 1120, ed. Bourdel), and these eyes may be those of the Gorgons, for they are evidently intended to represent a face, the other features being even sometimes introduced. . . . . .

The introduction of eyes in such cases may perhaps be more satisfactorily accounted for by the resemblance and relation of vases to boats. The presence of eyes on the bows of ancient vessels, perhaps originating in the fancied analogy with fish, is well known. . .This analogy between boats and cups is greatly confirmed by the fables of Hercules crossing the sea to Spain in a goblet (Apollod. II, p. 100, ed. 1599; Athen. XI, p. 469; Macrob. *Saturn.* V, 21)." For eyes on vases as charms against the evil eye cf. also Elworthy, *The Evil Eye*, p. 141, Fig. 25. The prophylactic eye as a motive of decoration may have come from Egypt to Ionia and Attica by way of Phoenicia (cf. Poulsen, *Der Orient und die frühgriechische Kunst*, p. 9). Rumpf in his *Chalcidische Vasen* has shown that the Phineas cylix and other eye-cylices are Chalcidian. So there is Chalcidian influence also in the Toronto eye-cylices, Nos. 290-292, all by the same hand.

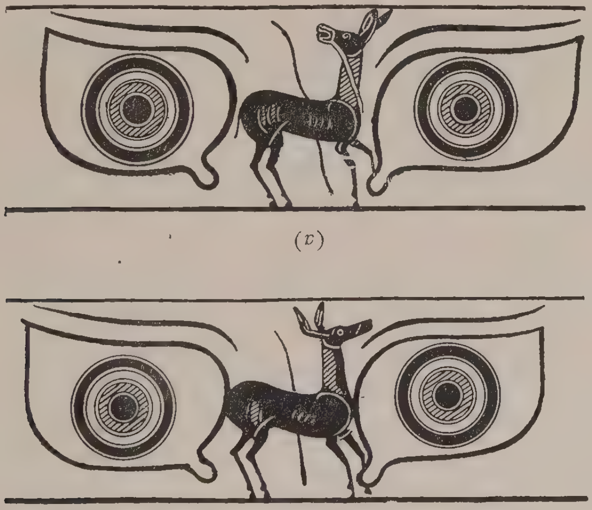
(*b*) Similar design but part is missing and restored in plaster. Under handles, a lotus-flower pattern. The vase as a whole shows crude workmanship.

Sixth century B.C. (**PL. XXX**).

291. Black-figured eye-cylix, Attic. Accession No. C.344. Height, 0.084m. (3 5/16 in.). Diameter, 0.21m. (8 1/4 in.).

Low, thick, off-set foot, with ridge at top; shallow bowl. Red clay. Design in black; incised lines, white and purple-red. On either side, between the eyes, two nude youths facing each other, the one tempting the other. Each eye has a purple-red and a white ring round the pupil. Above each eye, a trailing branch of vine. On either side of handle, a curving ivy branch. Under the handles, the same lotus-flower design as on preceding vase. On the interior, a Gorgoneion, surrounded by a purple-red band and not centred with reference to the exterior scene. Execution careless but better than No. 292. The cylix is by the same hand as one in Philadelphia and as F 139 in the Louvre, which is of same shape, style, and subject. Vase has been broken and repaired.

Sixth century B.C. (**PL. XXX**).



(*a*)

(*b*)

292=C.343

292. Black-figured eye-cylix, Attic. Accession No. C.343. Height, 0.089m. (3 1/2 in.). Diameter, 0.212m. (8 3/8 in.). Purchased in Orvieto from Mancini. Sturge Collection.

Low, thick, off-set foot, with purple-red ridge at top; rather shallow bowl. Red clay. Design in black, white, and purple-red, incised lines.

Exterior (*a*) A deer to right with head turned backward. On either side an eye with purple-red and white rings round pupil.

(*b*) A similar design but the deer looks forward. Purple-red on neck of deer, and white also on the one in (a). Under handles, conventionalized designs of lotus-flowers. At centre of interior, a Gorgon's head with staring eyes and protruding tongue. Traces of two rows of white teeth. This is a good example of the Gorgoneion cylix. The vase has been broken and much repaired. For eye-cylices cf. Sieveking-Hackl, *op. cit.*, pl. 22 (Chalcidian); also Pottier, *Vases antiques du Louvre*, pl. 72, F 120, with a Gorgon's head and pl. 74, F 143. Cf. also Furtwängler-Reichhold, *Griechische Vasenmalerei*, I, pp. 218 f. The shape is about the same as of that of an eye-cylix signed by Nicosthenes, cf. Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 248, Fig. 157. Some scholars have said that from the effect of such Gorgons' heads painted on the inside of eye-cylices the idea of the red-figured style arose, since the face itself is left red surrounded by black hair, beyond which the remainder of the interior is painted black (Cf. Klein, *Euphronios*, pp. 31 ff.). But this theory of origin of the red-figured style has not been generally accepted. See Miss Nichols, *American Journal of Archaeology*, VI, 1902, pp. 327-337.

Sixth century B.C. Nos. 290-292 painted by the same artist. (**PL. XXXI**).

293. Attic black-figured cylix of poor workmanship. Accession No. C.345. Height, 0.083m. (3 1/4 in.). Diameter, 0.197m. (7 3/4 in.).

Low foot curving into body of vase; shallow bowl. Red clay. Design in black.

Exterior (*a*) Draped figure, possibly Dionysus, seated to right on a stool (*ochladias*) but looking to left, holding a drinking-horn in his right hand; woman mounting a two-horse chariot with a trace-horse. Six legs appear in front and five in rear. Beside the horses stands a female figure holding a garland in left hand and looking toward the chariot, and a male figure holding a club (Heracles?). In front of the horses a figure riding a donkey, perhaps Hephaestus. In background, garlands of vine.

(*b*) A similar scene, but the figure to left is standing and wears a hat. Under each handle, a single ivy leaf. Interior: central disc of red, with a Mother-Goose-like draped figure wearing a helmet and running to right (probably Athena). Part of the ancient black varnish from the interior has run over on to the central red disc. This is in keeping with the rest of the careless workmanship of the vase.

Sixth century B.C. (**PL. XXXI**).

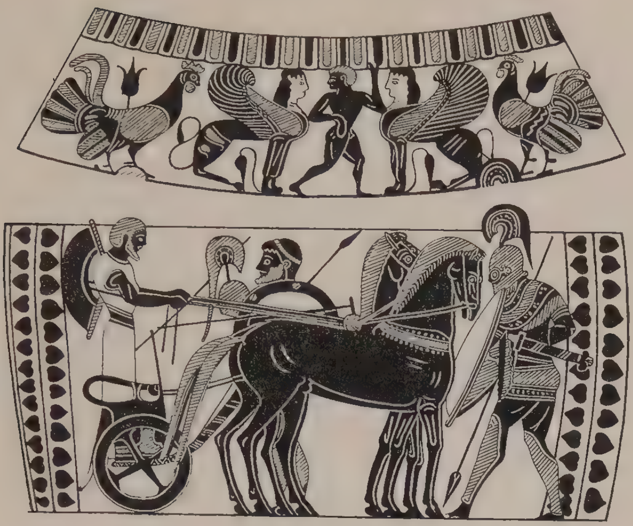
294. Attic black-figured cylix of careless workmanship. Accession No. C.346. Height, 0.08m. (3 1/8 in.). Diameter, 0.203m. (8 in.).

Vase broken, repaired, part of scene on one side missing. Low foot curving into body of vase; shallow bowl. Red clay. Design very poorly drawn in black. Design same on both sides.

Exterior: Scene showing a dancing figure with mantle hanging over right arm, running to left; figure crouching to right; dancing figure to left throwing up right foot and gesticulating with hands; man extending hands towards a draped figure who plays the lyre; boy playing the double flute; satyr-like figure dancing. In background, trailing garlands of vine.

Interior: Disc of red containing a bent figure, with garment hanging down behind, dancing to right and holding drinking-horn in left hand.

Sixth century B.C. (**PL. XXVII**).



295=C.327

295. Archaic Attic black-figured hydria. Accession No. C.327. Height, 0.327m. (14 5/8 in.). Purchased at Palermo. Sturge Collection.

Red clay. Designs in black on red panels. Purple-red, white, and incised lines also used. There is a purple-red band at top of lip and two on interior of lip. Under side of lip is left unpainted in body of clay. Metallic projections at top of handle. High echinus-like foot. Foot, black. Just above, a ray pattern between two bands of red. On the body the main scene is in a panel which is framed, on either side, by a band of double ivy leaves. There are two bands of purple-red just below the scene. The scene shows two warriors, and a charioteer in a chariot drawn by four horses. The bodies of the horses are drawn in double. The heads of the second and fourth horses project slightly beyond those of the first and third, showing the eyes and part of the heads. Manes and collar of harness red. Collar has dots at either side. Incised lines are used for reins, on heads of horses, and at edge of manes. In the chariot stands a bearded charioteer, to right, wearing a long white chiton with belt. From his back is slung a Boeotian shield, seen in profile, with a line of purple-red at top and bottom. The charioteer has purple-red hair and beard, and his eye is in full front, although the face is in profile. His hands are extended forward holding the reins and a goad. This design of a charioteer standing in a chariot is a common motive on black-figured vases. Cf. Pottier, *Vases antiques du Louvre,* (an Attic dinos) pls. 60 and 61, E 874 (both have shields on backs); pl. 63, F 9, a hydria of similar form; in E. Gardner, *Vases in the Fitzwilliam Museum*, hydria 55, pl. XVII, the charioteer has a Boeotian shield hanging from his back as he has also in the same catalogue 59A, pl. XXI. Cf. also pl. XXIII, 63B; Walters, *Catalogue of Vases in the British Museum*, II, hydria B 300, hydria B 314 (charioteer stepping into chariot), and also B 316, B 337, and B 344.

On the far side of the horses, on our vase, stands a bearded warrior with purple-red fillet, facing the charioteer. He holds, in front of him, a Corinthian helmet with a high crest and has also a long spear projecting behind, a round shield, and purple-red greaves. The warrior's hair is black, his fillet and beard, purple-red. The greater part of his shield is hidden by the horses. The centre of the exterior of the shield is painted white with purple-red dots on the rim. In front of the horses walks a warrior in full armour. He is dressed in a short chiton with a border made by incised lines at bottom. Round his shoulders and hanging at his side is a himation with white dots and purple-red folds. He has also a high crested helmet, headpiece purple-red, crest black with pattern on it. The helmet covers his whole face except the eyes. On his left arm he carries a large round shield, exterior white, interior purple-red. He wears also purple-red greaves. At his left side hangs a sword in a sheath. He holds in his right hand a spear, the point of which is toward the ground.

On the shoulder of the vase is a frieze, with tongue pattern above. The charioteer's head, and crest of helmet of warrior, to right, in the main scene, extend up into the frieze on the shoulder. In centre a male figure, body in front view and legs in profile, advances to right but looks backward to left. His left hand is upraised. In his right he holds a white wreath. On either side of him sits a sphinx with wings upraised looking toward centre. Behind each sphinx is a cock also looking towards centre. Purple-red is used on the hair of the man, on wings of both sphinxes, and haunches of one to left, on comb, wings, and tails of the cocks. White is used for faces of sphinxes, and dots on their wings, and also for some of the feathers of the cocks. Above the cocks and beneath the sphinxes are lotus buds used as stop-gaps. For animal frieze on the shoulder of a hydria cf. Walters, *Catalogue of Vases in the British Museum*, II, B 311. The vase has been much broken and repaired and parts have been restored. It is partly repainted also.

On the main panel, purple-red is used for hair and beard of charioteer; helmet, beard, fillet, and greaves of warrior behind horses; helmet, folds of garment, interior of shield, lower part of chiton, and greaves of warrior in front of horses; for manes and tails of horses; collar and ring for reins of harness. White is used for chiton of the charioteer, exterior of shields, dots above and below collar on horse and on hilt of sword.

The hydria is a fine example of the archaic Attic-Corinthian type of hydria with off-set neck. The eyes of the charioteer and the youth on the shoulder are single circles; eyes of the warriors and the horses and cocks are double circles; and those of the sphinxes, almond-shaped. The style of the figures and horses somewhat resemble that found on the vases of Execias, so that probably this vase dates from his time. The flat depression on left side of the main scene must have been made while the clay was soft, before the decoration was put on.

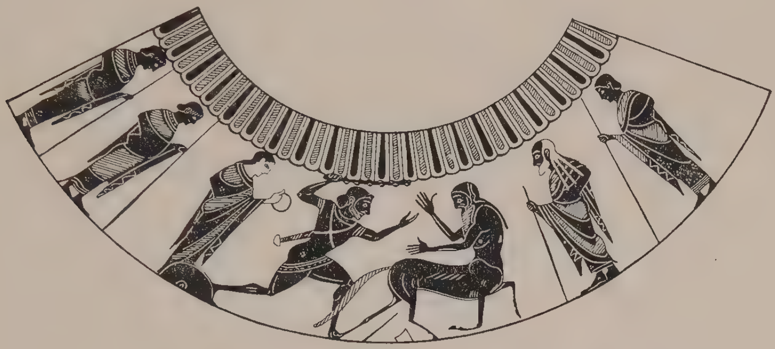
On a black-figured amphora in Boston there is a charioteer, a warrior and a bald-headed man on further side of horses, and a man in front. A common motive or type, evidently. The whole subject of departures in chariots is treated by Wrede in *Ath. Mitt.*, XLI, 1916, pp. 221-374.

About 550 B.C. or somewhat later. (**PL. XXXII**).

296. Archaic Attic black-figured hydria. Accession No. C.317. Height, 0.432m. (17 in.). Purchased at Orvieto. Sturge Collection. (**PL. XXXII**).

Low thick foot; ridged lip; metallic-like projections at either side of handle; off-set neck; under foot, graffito as seen in drawing. Decoration in black, purple-red, white, and incised lines. Red clay. Just above foot, wide purple-red band, then ray pattern with narrow purple-red band above. Main design in panel on front of vase, bounded at sides by double ivy leaf pattern. Below the main design, an animal frieze. Under this a narrow band of purple-red all the way around the vase.

Animal frieze; two groups, a lion facing a boar in each case. The boar to right is cut off near the hind quarters, showing only part of one of its hind legs. For a similar frieze of lion and boar confronted (twice repeated) cf. Walters, *Catalogue of Vases in the British Museum*, II, p. 184; B 316; also p. 191, B 329; p. 196, B 336; p. 198, B 340; p. 200, B 343 et passim. The subject depicted on the panel is the marriage of Zeus and Hera. Zeus and Hera stand in a chariot drawn by four horses. The attendants are Apollo, Hermes, Dionysus, and Artemis. To the left stands Dionysus, facing right, clad in chiton and himation. He is bearded and wears an ivy wreath. In the box of the Attic chariot stands Hera, with Zeus beside her. There is a bad scar on the vase caused by the abrasion of a part of the surface. This has destroyed part of the face of Zeus and all Hera's head above the eyes. Hera's face is rendered in solid white and her left hand holds out her bridal veil in the characteristic manner often represented in Greek art, and also seems to hold a circular wreath. Her right hand, held close to her side and seen below the hands of Zeus, rests on the post or tall projection at the front of the car, to which is attached the long rope from the horn above the ring and pin of the harness over the horses' shoulders (Il. XXIV, 265-274).



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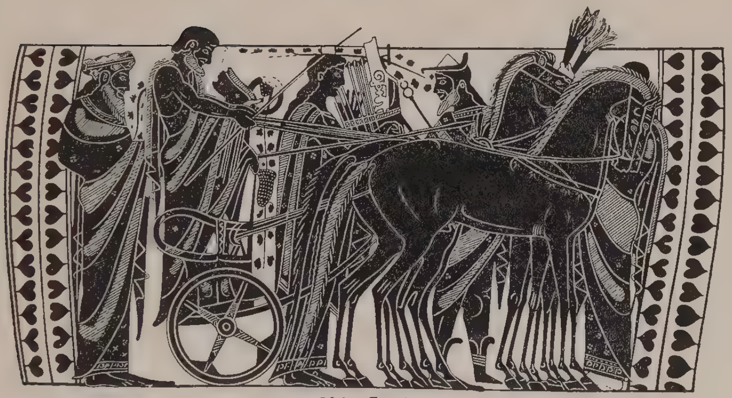

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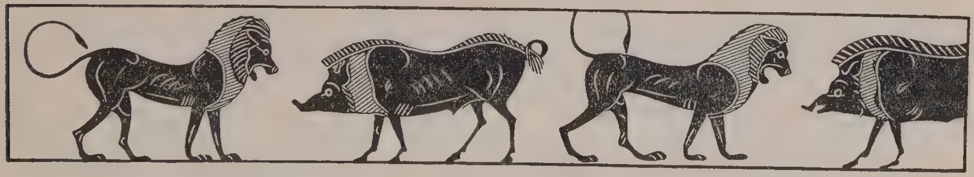
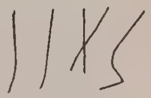


296=C.317

Zeus is bearded and wears a long flowing himation with right shoulder and side bare. He holds the reins in both hands and in his right hand he holds also a long goad which projects obliquely up into the scene on the shoulder. The traces are represented as tied, forming a kind of ring on the upper rim of the chariot. For harness of chariot, see *Journal of Hellenic Studies*, V, pp. 186 ff. For similar arrangement of harness, cf. amphora of Execias illustrated in Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 195, Fig. 125.



296=C.317

On the far side of the chariot stands Apollo clad in a long chiton, such as musicians wear, and a himation falling in folds from his shoulders down his back. He has long flowing hair and the so-called archaic smile appears on his face. With his left hand he is playing a seven-stringed lyre. In front of Apollo, is Hermes with long flowing hair and red beard, wearing a *petasos* and carrying a *caduceus*, clad in short chiton and chlamys, and winged boots. He is looking toward the bridal couple in the chariot. In front of the horses, facing left, stands a draped female figure, probably Artemis, clad in a long chiton and a himation that falls in folds from her shoulders, is drawn tightly round her body, and shows her form through it. Of her head, only the top appears, and only one hand is visible holding two flaming torches. The holders are represented in black and the flames by several strokes in diluted light brown paint projecting well up on to the shoulder. In the background, trailing branches of a vine with two clusters of grapes.

On the shoulder, a frieze representing the battle of bearded Heracles with Nessus. In the centre appears a bearded Centaur moving to right but with the whole of upper part of his body turned backwards. The hind left leg is abnormally long. His face has a frightened look and his mouth is open as if uttering a cry. His hands are stretched backward, as if to protect himself from the blow which Heracles is about to inflict. Heracles, holding a club in his right hand high over his head, clad in short chiton, sheath on his left side, is rushing with left hand outstretched toward the Centaur. Behind Heracles is a female figure clad in chiton and himation, probably Deianeira, who is awaiting the outcome of the fight. She holds in her left hand a ring or wreath, possibly the symbol of marriage here, as also in the main design. Behind Deianeira, two male figures, clad in close fitting chitons and short himatia, hold spears in their left hands. On the other side of the Centaur, a grey-haired and grey-bearded man, somewhat bald, clad in chiton and himation, holds a staff in his right hand, and is viewing the combat. This may be Oeneus, father of Deianeira. Behind him, another spectator clad in chiton and himation, holds a spear in his right hand. For such spectators of this combat see Gerhard, *Auserlesene griechische Vasenbilder*, pl. CXVII. For the story cf. Roscher, *Lexikon*, p. 2195; and Baur, *Centaurs in Greek Art*, pp. 21-24. Above the frieze, on shoulder, tongue pattern alternating black and purple-red. Purple-red is used for folds of garments, for necks of animals, manes and tail of one of the horses, for beards, for the wreath of Dionysus, and on the lyre. White is used for face and hand of Hera and Deianeira, feet and hand of Artemis, for arms of the lyre, for crown of the *petasos* of Hermes, for the end and straps of Heracles' scabbard, and for hair, eyebrows, and beard of Oeneus. The structure of the horses' legs and heads, the details on the spokes of the chariot and elsewhere, and the precision and brilliance in technique and general style remind one of Execias. See Tonks, *American Journal of Archaeology*, IX, 1905, p. 85. For a very similar scene on a similar hydria cf. Miss Swindler, *American Journal of Archaeology*, XX, 1916, pp. 311 ff., pl. XII. Miss Swindler says, however, that this scene may be the representation of the marriage of Peleus and Thetis, or Heracles and Hebe, or the figures may be mere human persons in the presence of favoured deities. The scene on the Bryn Mawr hydria, however, can hardly be that of Heracles and Hebe, since Heracles has none of his characteristic attributes. It is much more likely to represent the marriage of Zeus and Hera. Cf. Förster, *Die Hochzeit des Zeus und der Hera.* Walters, *Catalogue of Vases in the British Museum*, II, B 197, pl. V, shows a vase to which Miss Swindler does not refer, on which appears also Aphrodite as on the Bryn Mawr hydria. This divinity is also lacking on the Toronto vase. Cf. also *Bulletin of the Metropolitan Museum*, X, 1915, p. 123, Fig. 2; and Gerhard, *Auserlesene griechische Vasenbilder*, pl. CCCXIV. The Toronto vase is evidently by the same painter as the Bryn Mawr vase and a vase in Boston P.5648 [89.362] (same shape and style), which is similar in style and has the same animal frieze on either side. The subject on the Boston vase is Heracles mounting a chariot with a lady—probably the marriage of Heracles; Theseus and the Minotaur are on the shoulder. The same artist probably decorated also the Metropolitan hydria 14.105.10 with the same subject, showing Dionysus, Heracles, and Hebe in a chariot, or more probably Zeus and Hera, also Apollo, Artemis, and Hermes. Cf. also the hydria, No. 3790 (1808) in Florence where inscriptions identify the occupants of the chariot as Peleus and Thetis; cf. the amphora No. 2372 (1119) in Naples with a similar scene; also *University of Pennsylvania, The Museum Journal*, IV, 1913, p. 147, Fig. 127, and VII, 1917, p. 274 f. The same shape and style are seen in Nos. 1688, 1689, and 1697 in Munich, the first having a replica of the animal frieze on the Toronto vase; also in a hydria in the Walters Art Gallery in Baltimore, with similar scene; in Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 11, 12; in a hydria at Princeton representing the apotheosis of Heracles, in the precise and brilliant technique of Execias (*Art and Archaeology*, XX, 1925, p. 119).

The Toronto vase has been broken and repaired. Pieces have been restored and one or two are missing.

530-525 B.C.

297. Small Attic black-figured hydria. Accession No. C.662. Height, 0.089m. (3 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Panels on the shoulder, and on the body of the front of the vase, bounded on either side by an ivy branch, contain the scenes. On the shoulder, a bearded satyr dancing. His head is to the right, but his body and legs are full front. His legs are stretched so widely apart that he almost appear to be seated, and his arms are outstretched in gesticulation. Below the satyr, a narrow black band. On the front, four standing figures, probably a scene of farewell. Two warriors to right with narrow waists and wide hips, armed with helmets, shields, and greaves. Beside the warriors, facing towards the centre, draped figures, probably female. All of the figures are raised slightly above the background.

Handles partly restored; foot slightly chipped; lip repaired.

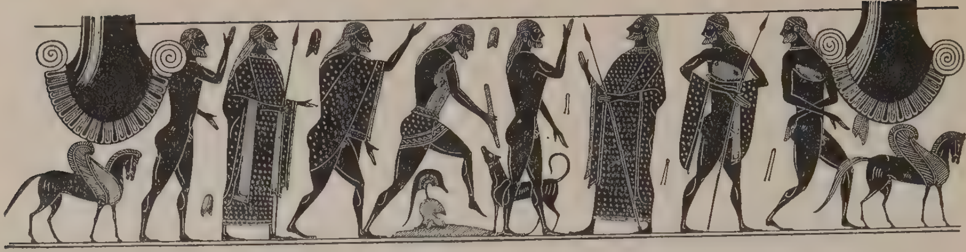
Third quarter of sixth century B.C. (**PL. XXVII**).

298. Attic black-figured amphora. Accession No. C.313. Height, 0.426m. (16 3/4 in.). Sturge Collection. (**PL. XXXIII**).

Red clay. Design in black, purple-red, and white. Incised lines. Thick rounded foot with purple-red bands round bottom. Round, vertical handles; body somewhat ovoid; high off-set neck with purple-red ridge at base, and sides somewhat concave; off-set rim with purple-red band on edges at top. Just above the foot, a ray pattern, long rays with shorter rays between, as on many vases of Amasis and of others. See also Pottier, *Vases antiques du Louvre*, pl. 64, F 19; pl. 65, F 20, two vases very similar in form and style to the Toronto vase. Above the rays, a wide black zone bounded by two narrow purple-red bands above and below. On shoulder, tongue pattern alternating red and black, surmounting zone of black lotus buds pointing downward, and connected by interlacing stems with dots and black markings between the stems. The tongue pattern is bounded above and below by two black lines; and the main frieze has two black lines above, and three below. Under the lower attachment of each handle, a semi-circular band of black and red tongue pattern surmounted by spirals.

On either side of the vase, arming scenes. These are separated by a Pegasus, under the handles, very similar to the Pegasus on a similar vase in Pottier, *Vases antiques du Louvre*, pl. 64, F 19.

(*a*) In centre, a long-haired, bearded warrior, with fillet, clad in chiton and metal cuirass, raises with both hands a purple-red greave which he is about to



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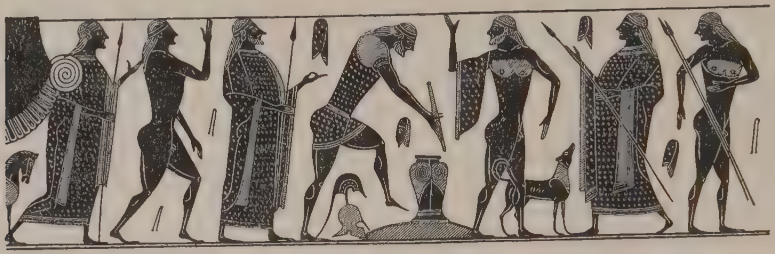

(*b*)

298=C.313

adjust to his raised left leg. A shield and helmet with high crest lie on the ground between his legs. In front of him a dog holds his head high, in a friendly attitude, as if wanting to say farewell to the departing warrior. For dogs on Greek vases see Miss Johnson, *The Classical Weekly*, XII, 1919, pp. 209-213. Behind the warrior is another long-haired, bearded male figure, wearing purple-red fillet, and clad in a short himation. His right arm is raised; his left hand is well lowered in an attitude of gesticulation. Behind him is a more dignified long-haired, bearded figure, wearing a fillet, and clad in a long chiton and himation which falls over his arms which are extended. A spear with point upward rests against his left arm. His head and shoulders are thrown back. Behind him is a nude figure, also to right, wearing a purple-red fillet and making with his hands exactly the same gesticulation as the man behind the warrior. In front of the warrior is a similar nude figure, to right, wearing a fillet, in an almost identical position and making the same gesture, except that his left hand shows the back instead of the palm. Facing him is a more elderly man draped in long chiton, and himation similar to a figure on No. 3863 in Florence. He holds a spear with point up, and is gesticulating with his right hand held high and his left straight forward. He differs from the similar figure on the other side of the central scene only in a few details. Behind him are two male figures to right, but with both breasts indicated by red circles in front view, and heads, with fillets, turned back. The first one holds his hands almost crossed in front of him. His himation falls over either arm, and a spear is held between his right hand and body. The other figure is perfectly nude and unarmed. The lower part of his arms are crossed in front of him. In the field, as stop-gaps, are hung at intervals and at varying heights, *taeniae* and pieces of cloth.

(*b*) In centre, a bearded warrior, wearing a black fillet, stands in a position similar to that of the warrior on the other side, holding a purple-red greave in his two hands, and clad in a short chiton, but he has not yet put on his metal cuirass which lies on the top of the shield, along with his helmet on the ground. Behind him is a draped elderly man wearing a fillet and holding a spear, quite like the similar figure on the other side and also like one on F 20 in the Louvre, except that with his left hand he makes a slightly different gesture, by bringing the little finger of his hand close to his thumb. Behind him is a nude male figure, then another draped figure wearing a purple-red fillet and holding a spear. They all face towards centre. On the other side of the central scene is a male figure, nude except for a short himation, which falls over his right arm. His legs are in profile to right, but his breasts, indicated by solid red with black centre with incised lines, are in full front, and his head is looking back to left. He is also gesticulating with right hand raised and left lowered. Beside him, curling his tail between his legs, is a friendly dog, with head raised, looking toward a beardless draped male figure who is advancing to left, wearing a purple-red fillet and holding a spear in his right hand. Finally, comes a male figure entirely nude, with breasts represented as described above, and wearing a purple-red fillet. His right hand is extended down and his left across his body. Two spears with points upwards cross his body, and upper right arm. Near the top of the shaft are three or four incised lines such as appear on some of the other spears, to indicate the loops by which the spears were hurled with a rotary motion (*torquere*). Similar stop-gaps, fillets, and short pieces of cloth to those on other side.

On neck (a) a female figure, arms and hands white, draped in Doric *peplos* with overfold, seated to right on a folding stool (*okladias*) with feet ending in lion's claws, turned inwards. Cf. stools on similar vase in Pottier, *Vases antiques du Louvre*, pl. 64, F 19; and Miss Richter, *Ancient Furniture*, pp. 39 ff. She holds out the left side of her himation, which is draped over her head and down over her right arm. She also holds in her raised left hand a large wreath. For a similar seated female figure holding a wreath cf. No. 107 in the Museo Bruschi at Corneto, Moscioni's photograph, 9093. Behind her are a nude male figure gesticulating to right, and an elderly bearded man wearing a purple-red wreath and long chiton and himation. In front of the seated female figure is a bearded Hermes draped in a short chiton, with his himation falling over both arms. He wears high boots, with wings at top, and a *petasos*. In his raised left hand he holds a *caduceus*. In his closed right hand which is raised and extended backward toward the wreath, he holds also an object which looks like a very short knife (a knob appears above his hand, a short curving line below). Cf. the Hermes or Perseus on vase in Louvre, Pottier, *op. cit.*, pl. 64, F 19, and a figure on the neck of No. 3862 (1788) in Florence. His feet are in profile to right, upper body in front view, head turned back to left. Then comes another nude youth, his right hand open and extended down, his left across his body, his breasts rendered with purple-red circles in front view, although feet are in profile to right and head in profile to left. Finally, comes an elderly man, bearded, wearing a purple-red fillet, clad in long chiton and himation, facing left, and gesticulating. The scene is difficult of interpretation. The female figure with wreath suggests the bride as on the previous vase. Hermes suggests the epithet *psychopompos*. Cf. Homer, *Odyssey*, XXIV, 1 ff., where he leads souls of slain suitors to the underworld. The vase might be a memorial to some warrior who has been killed in battle but who is represented on the vase as still alive, putting on his armour and perhaps soon to receive a wreath from some seated divinity or important personage. Or the scene may be just an arming scene in the presence of a female divinity and Hermes.

(*b*) In centre, on neck, two nude male figures running to right; the foremost one is beardless and looks backward toward the older bearded figure who is following him. Both have left hand raised and right held down. The upper part of the body of the youth is in full front, but that of the bearded man is rendered in profile. Behind the pair are a draped bearded figure with fillet, and a nude beardless youth with purple-red breasts in full front. In front of the runners is a bearded draped figure and a nude youth confronting each other and gesticulating. All wear fillets, sometimes black, sometimes purple-red. Part of each figure next the handle is concealed. For a similar scene on the neck cf. the vase in the Vatican shown in Albizzati, *Vasi del Vaticano*, pl. 39, No. 339.

Purple-red is used for folds of garments, some fillets, helmets, shields, greaves, spirals on metal cuirasses, on animals, for breasts, but especially for the numerous dots with which all the garments are covered. The eyes are rendered with double circles, full front, although the bodies are in profile. The narrow waists, the drawing of the upper part of the body in full front, while the lower is in profile, the gestures, and the general style all remind one of archaic Greek art. The eyes of the figures on the neck have only a single circle. The decoration is in the style of vases signed by Amasis. The double ray pattern occurs on almost all the amphoras of Amasis, the metal cuirass as opposed to the leather cuirass of Execias, and many details of the figures are very reminiscent of Amasis. The form of the vase, the subjects represented, and the style, are very closely paralleled by two vases in the Louvre, Pottier, *Vases antiques du Louvre*, pl. 64, F 19, 20, 24; pl. 65, F 20; *Corpus Vasorum, Louvre*, III He, pls. 12-16. For these vases and other characteristics which occur on our vase cf. Karo, *Journal of Hellenic Studies*, XIX, 1899, pp. 161 ff. All such vases, of which more than sixty are known, probably come from the same workshop in some Ionic town, or were made by foreigners at Athens. Possibly there was an Ionian painter in the Ceramicus at Athens, who made these vases for export, as Pfuhl suggests (cf. *Malerei und Zeichnung der Griechen*, I, pp. 262 ff.). They all have Ionian characteristics and peculiarities, and are either an offshoot of the school of Amasis, or parallel with it. Cf. Walters, *History of Ancient Pottery*, pp. 387-8. Four similar vases in Boston (01.8053, 99.516, 99.517, 13.76), with similar figures (cf. Hambidge, *Dynamic Symmetry*, p. 85; Caskey, *Geometry of Greek Vases*, pp. 42, 49 52, 59). Several with similar scenes or in the same style, and often with duplicates of some of our figures, are in the Metropolitan Museum, 07.286.75; 06.1021.69; 08.145.15; one in Princeton; two amphoras and two cups in the Vatican (Albizzati, *Vasi del Vaticano*, pl. 39, 338, 339; pl. 340, 40, 341); two other amphoras and fragments in Florence; one in Bologna; V 509 in the Ashmolean Museum (*Journal of Hellenic Studies*, XXIV, 1904, p. 298); *Corpus Vasorum, Br. Mus.*, III He, pls. 25, 26; two at Corneto, Moscioni's photographs 9092 and 9093; one in Copenhagen, Poulsen, *Aus einer alten Etruskerstadt, Det Kgl. Danske Videnskabernes Selskab, Hist.-Fil. Meddelelser*, XII, 3, 1927, pp. 3-6, pl. 1-3; Burlington Exhibition Catalogue, 1904, pl. 92, 18; Nos. 1439-1440 in Munich[1]; a hydria in Boston (Furtwängler-Reichhold, *Gr. Vasenmalerei*, III, p. 222, Fig. 106), and a hydria in Madrid (Pfuhl, *op. cit.*, Fig. 243).

All these vases have a certain stiffness and mannerism in the scenes depicted. The clay used, the firing, the drawing and painting are excellent, but the movements of the figures are angular, details stupidly repeated, and there is little anatomical knowledge. It is a traditional old-fashioned manneristic style. The anonymous Affected Painter or Affecter is well characterized by Beazley, *Attic Black-Figure. A Sketch*, 1928, p. 23 (in the appendix pp. 37, 38 he adds many examples to Karo's forty-four): "His vases are superb in technique, refined in shape, though less subtly proportioned than the Amasian: the pictures are decoration and nothing beyond; the love of clear narrative, normal in archaic art, is wanting; one can seldom tell what is going on: arrangements of well-dressed gentlemen, some with beard, others with clean faces."

By the Affected Painter, about 540 B.C.

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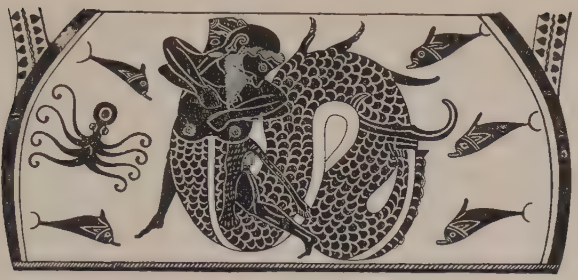
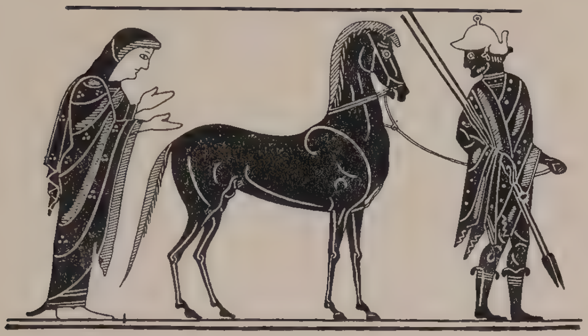
[1] In the Walters Art Gallery in Baltimore is a very good unpublished amphora without off-set neck and only a panel scene on either side. On one side, at the left, a bearded Silenus with red beard and hair moves to right, raising his left hand and holding his right down. In front of him is Dionysus to right. He wears a chiton decorated with red dots and a himation decorated with red dots inside white circles. On his head is a red ivy wreath. In his left hand he holds a cantharus; in his right a vine branch. Then comes Hermes to right but looking back and holding up his right hand. He wears a purple-red *petasos*, winged shoes and has a *caduceus* in his left hand. Then a female figure with white face to left, holding a phiale in her right hand. In front of her is a dog to left but looking back to right. Finally a Silenus running to right with his right hand up and left down, looking back to left. On the other side is a Silenus, Dionysus with cantharus and vine-branches, Hermes, a female figure with wreath, and another Silenus. The figures are the same on the other side with slight variations and the omission of the dog.



(*a*)



(*b*)

299=C.316

299. Attic black-figured black-bodied panel amphora. Accession No. C.316. Height, 0.464m. (18 1/4 in.). Sturge Collection. (**PL. XXXIV**).

Ridged foot; flat curving handles with projecting edges; body curving into neck; off-set lip. Red clay. Decoration black, purple-red, white and incised lines. At base of foot, a purple-red ridge, one also where foot joins body, also narrow purple-red band on foot. Just above foot, ray pattern with purple-red band above. Under scenes, two purple-red bands running into one at the sides. Above scenes, a border of double palmettes and lotuses with a row of purple-red dots above and below the middle chain pattern, and another row of purple-red dots at top and bottom. Just above, a narrow purple-red band extending to handles. On edges of handles, double ivy leaf pattern separated by wavy purple-red line. Above handles, narrow band of purple-red encircling the vase.

(*a*) Heracles struggling with Triton. Heracles has his hands clasped around the upper part of Triton's body in a manner in which the scene is so often represented. One leg shows from knee down on farther side of Triton's body, the other, bent at knee, appears from hips down on the front side. Traces of the lower part of the chiton appear, and over that falls one of the claws of the lion's skin, and the lion's tail projects across Triton's body. Of Heracles' head only the part from nose up appears and his hair is indicated by semicircular lines. In front of Heracles is Triton's head. Triton has his elbows well raised and his hands in front are trying to loosen the grip of Heracles. His head, which droops, is rendered with large eye, moustache, and long purple-red beard, and flowing locks. The upper part of his body is that of a man. The breasts are rendered by purple-red circles and in full front view, the lower part of his body is that of a long, sinuous, scaly fish. The scales are well indicated by incised lines. A broad white band, curving all the way to the spreading tail indicates the under part of the body. Triton has three long fins projecting above his body. In the background, on one side, is an octopus with a dolphin above and below; on the other, three dolphins. These indicate the sea as so often on Greek vases. The scene is rendered in about the same manner as on many other black-figured vases. Cf. Gerhard, *Auserlesene griechische Vasenbilder*, pl. CXI; Petersen, *Annali*, 1882, pp. 84-88 = Reinach, *Répertoire*, I, p. 346; vase signed by Timagoras in Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 200, Fig. 129; Pottier, *Vases antiques du Louvre*, pl. 82, F 286; pl. 84, F 298; Gardner, *Catalogue of Vases in the Fitzwilliam Museum*, pl. XVI; Walters, *Catalogue of Vases in the British Museum*, II, p. 21; Miss Richter, *Handbook of the Classical Collection of the Metropolitan Museum of Art*, Fig. 58, p. 91; a hydria in Boston (99.522), a vase in Berlin pictured in Nijhoff, *Greek Vase-Paintings*, pl. 2. The subject is so often represented and in such a similar manner that it is probable that the vase painters were using some common model taken from some work of art. For this subject, which Luce prefers to call Heracles and the Old Man of the Sea, cf. *American Journal of Archaeology*, XXVI, 1922, pp. 174 ff. On pp. 185-186 he gives a list of forty-four amphoras with this subject, wrongly attributing to Execias the Toronto vase, on which he incorrectly says there are maidens. Generally Triton appears to right, but in a few cases he is also represented to left as on this vase. Cf. for example, Pottier, *Vases antiques du Louvre*, pl. 67, F 51, where a dolphin also appears in the field to indicate the sea, as two dolphins do in the same scene on vase B 494 in the British Museum, Walters, *Catalogue of Vases*, II, p. 243; and also S.A. 116 in Naples. On No. 3419 in Naples where the scene is to right, two dolphins are also represented besides the one which Triton holds. In the red-figured style Achelous appears, to left, on a stamnus signed by Pamphaeus, in Gerhard, *Auserlesene Vasenbilder*, pl. CXV; Hoppin, *Handbook of Attic Red-figured Vases*, II, p. 293; Luce, *l.c.* p. 177 says that only one red-figured vase, a cylix, now lost, shows Heracles and Triton. On the Toronto vase Triton does not actually grasp with both hands the wrists of Heracles, as is so often the case in such scenes on black-figured vases. In this respect, as well as in the direction of the group, the vase painter shows the originality characteristic of vases made in this same style by Execias. Cf. also a hydria (01.8058 = Coolidge photo 96611) and an amphora in Boston (80.621 = No. 320). The position of Heracles and Triton is reversed from that on the Toronto vase, as also on the Metropolitan vases 06.1021.48 and 12.198.3 and 16.70. Cf. also Gardiner, *Greek Athletic Sports and Festivals*, p. 445, Fig. 160, a black-figured amphora in the British Museum, Walters, *Catalogue of Vases in the British Museum*, B 223, p. 21, Fig. 29. Gardiner says, p. 447, "The most effective and favorite method of strangling an opponent is that known as *klimakismos*, which consists in mounting an opponent's back, winding the legs around his stomach and the arms around his neck." For the *klimakismos* cf. also Sophocles, *Trachiniae*, 497 ff. The interlocking of the hands and hooking together of fingers, as seen in the case of Heracles on this vase, is still employed by Westmoreland and Cumberland wrestlers. Cf. Gardiner, *op. cit.*, p. 388.

(*b*) Dr. Sturge says that "Hermes the patron of games appears leading a horse to the games. Instead of the *caduceus* he carries two light spears. Behind the horse stands a woman." Cf. Dennis, *Etruria*, 3rd edition, Vol. I, p. 155. To the right is a bearded male figure, clad in chiton and himation, wearing high boots with tops turned over. He also wears a peculiar type of hat, painted white, with a ring on top, and an upright curving piece at bottom of back rim, and holds in his right hand two spears, points downwards. By a halter in his left hand, he is leading a spirited horse toward which he is looking back. The halter is painted in diluted black. The bony structure of the horse's legs, and the lean head held high and the whole style of the horse resemble that on the signed vases of Execias. Cf. Furtwängler-Reichhold, *Griechische Vasenmalerei*, pls. 131-132; and Hoppin, *Handbook of Greek Black-figured Vases*, pp. 93, 101, 107. Dr. Sturge interpreted the figure as Hermes, but since he is not wearing the *petasos* and has not the usual kind of wings on his boots, and carries two spears in the same position as the figure leading two horses on the Meno vase, Hoppin, *Handbook of Attic Red-figured Vases*, II, p. 203, he may be merely a cavalry man who is taking leave of his wife, or Castor. The horse has a bridle formed by incised lines. Two reins pass to back of neck. Behind the horse, is a female figure draped in long chiton and himation which is pulled up over her head. The form of her body, under her drapery, is indicated by incised lines. She is gesticulating with open hands stretched forward and slightly raised. Her eye is almond-shaped with purple-red pupil rendered in full front view. The eyes of men and animals on this vase, except in the case of the three dolphins, are rendered with a double circle. The eyes of the three dolphins have only a single circle. White is used for the flesh of the female figure, for the helmet of the male figure and for numerous dots on the drapery. Purple-red is used for folds of garments, on edge of himation over woman's head, for tail and mane of horse, and beard of warrior. The vase has been broken into many pieces, which have been carefully put together again and partly repainted. Parts may be restored. The horse is a replica of that on an amphora in Munich (1410) which is also in the style of Execias. The shape and style of the Toronto amphora are similar to *Corpus Vasorum*, *Villa Giulia*, III He, pl. 1, 1 and 2, which represents the return of Castor, not Pollux, with his horse as on a signed vase of Execias, now attributed by Beazley to the Lysippides painter.

Form and style are very similar to that of vases signed by Execias. But it is more likely to be by his follower, the Lysippides painter, who may be the same as the Andocides painter. Cf. Beazley, *Attic Black-figure*, pp. 25, 38-41.

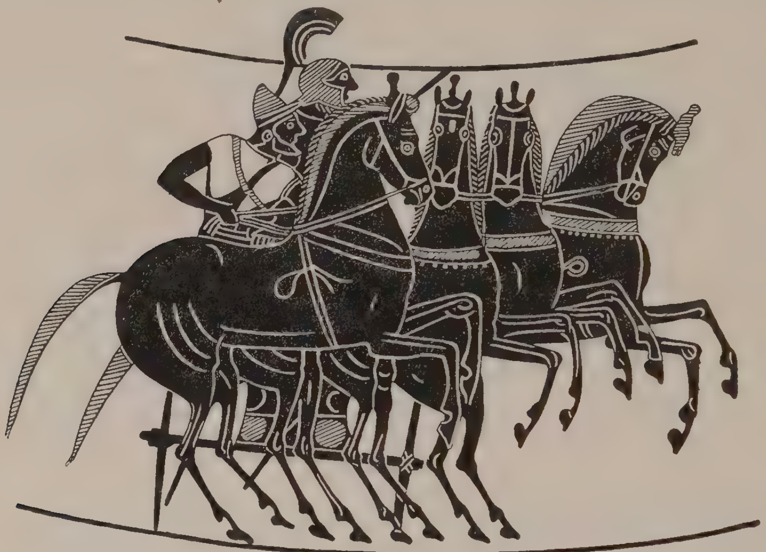
About 530 B.C.

300. Attic black-figured panel amphora. Accession No. C.315. Height, 0.40m. (15 3/4 in.). From Corneto (Tarquinii). Formerly in the Bazzichelli Collection. Cf. Dennis' *Etruria*, Third edition, I, p. 153. (**PL. XXXV**).

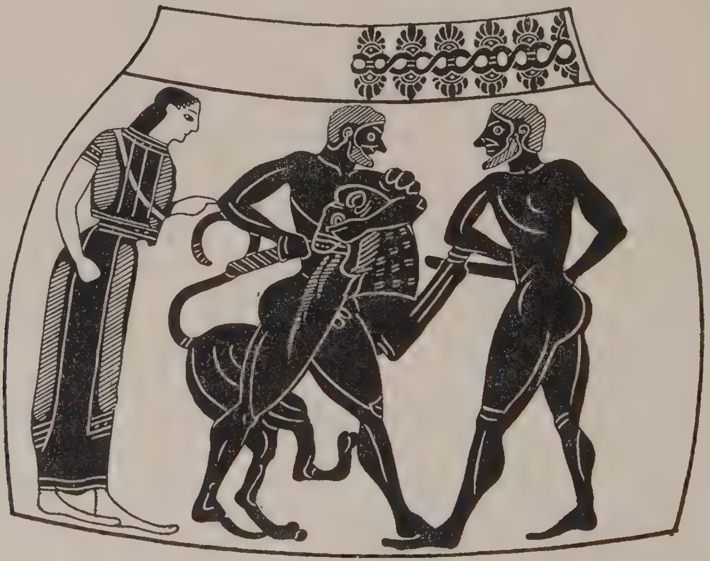
Foot echinus-shaped; body sloping into neck; small round handles; short neck; off-set lip. Red clay. Decoration in black, purple-red, and white, incised lines. On foot, three narrow bands of purple-red; above foot, ray pattern, and above this two narrow purple-red bands. Below panels, two narrow purple-red bands all the way round the vase. Above scenes, frieze of double palmettes connected by a continuous cable pattern with row of purple-red dots above and below. White dots on cable pattern. Above this, between handles, two narrow bands of purple-red; on neck also, a narrow band of purple-red.

(*a*) A four-horse chariot with charioteer and warrior. One horse is seen in full profile; the others, in three-quarter view, prance in varying positions. The chariot-box and wheels are in front view, as are also two of the horse's heads. The wheels are rendered by a vertical line. Cf. No. 303 in this catalogue. Cf. also Gardner, *Greek Vases in the Ashmolean Museum*, pl. III. In the chariot is a charioteer, in white chiton, with a black piece extending upward from his girdle to his left shoulder and a purple-red band crossing his body from his right shoulder. He wears a purple-red peaked cap and is drawing in the reins of the horses with his right hand in which he also holds a goad. Beside him in the chariot-box stands a bearded warrior, holding a spear which appears above the head of the first horse. He wears a helmet, the crest of which runs up into the palmette border, but has no connecting piece to the helmet. On Corinthian, Chalcidian, and Attic vases, and everywhere in Greek art, even on Syracusan coins, an attempt was made to represent the four-horse chariot in front view, but it was soon found more practicable to represent it in three-quarter view. Generally one horse appears in full profile as on our vase. For scenes similar to ours cf. No. 303 in this catalogue; No. 1391 in Munich, which is surely by the same artist; also Gardner, *Catalogue of Vases in the Fitzwilliam Museum*,

pl. 14; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 284, Fig. 185; *Corpus Vasorum, Br. Mus.*, III He, pl. 37, 1b; pl. 62, 4. Cf. Reinach, *Répertoire*, I, p. 258; Gerhard, *Auserlesene Vasenbilder*, pl. XCI; Poulsen, *Vases Grecs, Det Kgl. Danske Videnskabernes Selskab, Hist-Fil. Meddelelser*, V, 2, 1922, Figs. 18-19; Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 19a; Gardiner, *Greek Athletic Sports and Festivals*, p. 456, Fig. 165, a Panathenaic amphora found at Sparta, sixth century B.C. The horses have their hair done up in pompons, of which Execias is fond. The harness consists of bridles, reins, collars about



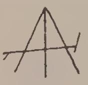
(*a*)



(*b*)

300=C.315

shoulders, and one horse shows a girth tied with a loop about the upper part of his body. Purple-red is used for tails and manes, three of the collars of the horses, for cap of charioteer, strap across his shoulder, for helmet of warrior, and for markings on lower part of the chariot-box. White is used for charioteer's chiton, for rows of dots below collars of two of horses, and for marking on the head of one of the horses in front view. Shape, style, and details are like P.8411 (00.330) in Boston, from the Forman Collection. That vase has a four-horse chariot in full front on one side, and the birth of Athena on the other side. It is probably by the same painter as the Toronto vase. Similar to the four-horse chariot on the Toronto vase is also 06.1021.58, an amphora in the Metropolitan Museum, though it is smaller and has an off-set neck. Cf. also Morin-Jean, *Le dessin des animaux en Grèce d'après les vases peints*, p. 210, Fig. 240. Cf. also No. 2414 in Naples.



300=C.315

(*b*) Heracles and the Nemean lion. In centre, Heracles standing to right. nude, with a sheath at his side, plunges his sword into the neck of the lion with his right hand while his left hand tears open its mouth. The lion, to right, stands on his left hind leg, and his right is placed against Heracles' left leg. The right foreleg is extended, and the left paw seizes Heracles' left upper arm. To the right is Iolaus, nude and bearded, with a sword in his right hand. His legs and head face to left, although eye and back are rendered in full front view. On the left stands Athena, without any attributes, clad in long Doric *peplos* with overfold. Purple-red is used for hair and beard, for long streams of blood from the lion's mouth, for folds of drapery, also for dots on Athena's hair and for pupil of her eye. White is used for flesh parts of Athena. Her eye is almond-shaped while the eyes of the men, lion, and horses are rendered with double circles, except in the case of the warrior in the chariot whose eye has only a single circle. Representations of this labour are generally divided into at least two types; Heracles in an erect and Heracles in a stooping position. For the former type see Walters, *Catalogue of Vases in the British Museum*, II, pp. 13 and 14; *Corpus Vasorum, Br. Mus.*, III He, pl. 57; Gerhard, *Auserlesene Vasenbilder*, pl. XCIII, where the lion is in front of Heracles. Cf. Pottier, *Vases antiques du Louvre*, pl. 67, F 37. The scene here is represented in one of the usual wrestling attitudes, the neck-hold. Cf. Gardiner, *Greek Athletic Sports and Festivals*, p. 387 and Bacchylides, *Ode* XIII. For both these types of Heracles and the Nemean lion cf. Walters, *History of Ancient Pottery*, II, pp. 95 f. and list given by Luce, *American Journal of Archaeology*, XX, 1916, pp. 460ff. This type of Heracles with sword and the Nemean lion facing in the same direction is rare. Cf. *Ath. Mitt.* 1887, p. 123; *J.H.S.* XVIII, 1898, p. 274; *Corpus Vasorum, Br. Mus.*, III He, pl. 28, 1b, and *Copenhague*, III H, pl. 102, 1b, replicas of the scene on the Toronto vase except that Iolaus stretches out his left hand. Surely all three by the same artist. On an early black-figured amphora in the Vatican, on either side, the lion faces Heracles. On a Boston amphora (321) representing the same subject Hermes is present and the lion, as often, faces Heracles. On another Boston amphora (76.41, Coolidge photo 803) the lion faces Heracles, and Iolaus with club is at left, and Athena at right. Hermes is also present in the same scene on an amphora in the Salting Collection in the Victoria and Albert Museum in London. For the subject on vases in Philadelphia, cf. Luce, *Museum Journal*, VIII, 1917, pp. 151 ff., Fig. 58. Cf. also *Ausonia*, X, 1921, pp. 131 ff.; Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 9; *Monumenti Antichi*, XXIV, p. 354, pl. 4; an amphora with a similar scene to that on the Toronto vase and surely by the same artist in the collection of Professor Simkhovitch in New York; a celebe in Geneva, and a crater in the Walters Art Gallery in Baltimore; also *Corpus Vasorum, Villa Giulia*, III He, pl. 1, 3, which has a warrior mounting a four-horse chariot on the other side; and a similar amphora in Bologna from Felsinii, in the style of Andocides, where the lion and Heracles are in a position similar to that on our vase, though Heracles and Iolaus are draped and armed. The subject of the struggle of Heracles and the lion is a popular one on ancient gems also. Cf. Beazley, *The Lewes House Collection of Ancient Gems*, pl. 2, 22; pl. 3, 86; pl. 3, 89. On the base of the Toronto amphora is a graffito as in drawing.

"A very interesting point about this amphora", says Dr. Sturge, "are the marks around the rim made by dropping the bronze wine-ladle after dipping out the wine." One handle has evidently been injured in the same way by being picked up roughly by the handle of the ladle to carry it to the wine-cellar. Otherwise the state of preservation of the vase is excellent. The execution is not so fine as in the two previous examples, but the vase probably dates to about the same epoch.

The design of the quadriga with the horses arranged so as not to conceal one another, a motive which perhaps originated in wall-painting, reminds one of the frieze of the treasury of the Siphnians (Poulsen, *Delphi*, p. 118, Fig. 42), which it anticipates by a quarter of a century.

Middle of sixth century B.C.

301. Attic black-figured panel amphora. Accession No. C.333. Height, 0.464m. (18 1/4 in.). Bought in Palermo. Sturge Collection.

Ridged foot; body curving into neck; round handles; off-set lip. Red clay. Decoration in black, dark purple-red, and white; incised lines. At top of the foot, a ridge painted purple-red; just above the foot a ray pattern, with two narrow purple-red bands above. Just under panels, two purple-red bands all the way round the body. At top of each panel, a frieze of lotus buds with interlacing stems with dots between. Between handles, two purple-red bands. At top of lip, narrow band of purple-red.

(*a*) Fight over a fallen warrior. Two warriors clad in short chitons face each other with drawn spears in their right hands and shields on their left arms. The shield in front view has a human leg as emblem. For similar device on shield cf. Pottier, *Vases antiques du Louvre*, pl. 82, F 278. For bent leg as a shield device cf. list in Chase, *Harvard Studies*, XIII, p. 112, clxv; and for three balls, *l.c.* pp. 95-96, xxviii. For bent leg cf. also Nos. 142 and 181 above. Both warriors wear greaves, the one to the left wears a short chiton ending in zigzag folds, and a metal cuirass with a scroll ornament, a scabbard at his left side, and a Corinthian helmet with low crest on his head. The one to the right, wears a short chiton with an incised spiral border at the edge. He probably also wore a thorax, but it is not shown. His helmet has a much higher crest which projects well up into the lotus bud pattern above Between the fighting warriors lies a wounded soldier. The greater part of his body is concealed by a round shield with an emblem of three solid white circles. The greave is indicated on his extended right leg, and his helmet is shown with high crest like that of warrior to right, who may, therefore, be his friend. His right arm and hand, still holding his spear, are shown also. On either side of the combat is a female figure draped in long chiton and himation, with long hair, and wearing purple-red fillet, making gestures with outstretched hands. The chiton and himation are covered with series of three white dots and single dots of purple-red. At bottom of one chiton is a border made by incised lines. The type is that used for the fight described by Pindar, *Pythian Odes*, VI, 28 and depicted on the chest of Cypselus (Pausanias, V, 19, 1), the fight of Achilles and Memnon over the body of Antilochus, the young son of Nestor, in the presence of their mothers, Thetis and Eos. Cf. Pottier, *Vases antiques du Louvre*, pl. 63, F 6; *Jahreshefte des Österreichischen Archäologischen Instituts*, XII, 1909, p. 79; Bates, *Transactions, Dep. of Arch., Univ. of Penn.* I, 1904, pp. 47 ff. The scene is probably by the same painter as that on a similar amphora in Boston, P.5653.(89.256), which has also the same shape, decoration and style, and the same two purple-red bands between handles. The scene is similar and is wrongly labelled "fight between Achilles and Hector," with female figure on either side. Even the same shield devices of three white circles and a leg occur. On the other side of the Boston vase is a Bacchic scene. A vase in Naples, No. 1201 (2841), with a somewhat similar scene to that on side (b), and No. 1384 in Munich with the scene of Heracles slaying an Amazon are in the same style. An amphora of the same form and with the same subjects on both sides in Copenhagen, published by Poulsen, *Vases Grecs, l.c.* 1922, Figs. 6 and 7, is in exactly the same style except that the shields are Boeotian. It is beyond doubt by the same artist.

(*b*) Man mounting chariot. A bearded man, nude except for a loin cloth and a white strap across his body, is mounting a four-horse chariot. His right foot is still on the ground, his left is in the chariot-box. In both hands he holds the reins and a goad also in his left. On the farther side of the horses stands a female figure, clad in long chiton and himation over her left shoulder, wearing an Attic helmet with high crest which projects to top of lotus-bud pattern. In her right hand she holds a spear. Her left is held up palm outwards making a gesture perhaps of farewell. Her face shows the so-called archaic smile and her hair is dressed in archaic wavy style. The figure is probably Athena, although she lacks the aegis. Between the legs of the horses is a dog, to left, but with head turned back to right; in front of the chariot is a female figure draped in long chiton and himation. The chiton has at bottom a border of incised spirals. The woman has long hair, wears a purple-red wreath, and is gesticulating with her hands. She is quite similar to the female figure to right, on other side. Purple-red is used for folds of drapery, fillets, for whole crest of helmets or part of crest, for spirals on cuirass, for rims of shields, for dots on garments, on chariot-box, on one of the tails of horses, for beard, for dog's collar and markings on his body, for manes of horses and collars about their necks. White is used for flesh of the women, or groups of dots on the women's garments, and rows of dots on crests of helmets and at edge of cuirass, and for symbols on shields. There is a white line also under the bodies of the horses, and white streaks on four legs, on head of one of the horses whose nose and mouth are also painted white. The eyes of the men have a double circle. Those of the women are almond-shaped and in front view, except in the case of the female figure to left of the duel where the eye appears almost in profile. The vase has been much repaired and repainted.

About 530 B.C. (**PL. XXXVI**).

302. Attic black-figured amphora with red body. Accession No. C.324. Height, 0.413m. (16 1/4 in.). Purchased in London. (**PL. XXXVII**).

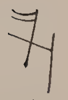
Slightly sloping foot; off-set neck; three-ribbed handles; spreading lip. Red clay. Decoration in black, purple-red, and white. Incised lines. Foot, black. Just above foot, a ridge painted purple-red, then a narrow black band; above, between two narrow bands on either side, a frieze of lotus buds with interlacing stems; then a frieze of meander; above this, two black bands. Just under scenes, a narrow black band all the way round the vase. Above scenes, on shoulder, between handles, a band of tongue pattern alternating purple-red and black. At base of neck, a ridge painted purple-red. Between the handles, on the neck, a pattern of double palmettes with lotus buds between, separated at centre of frieze by a horizontal chain pattern. At bottom of the palmettes and lotus buds, purple-red dots, where the lotuses and the palmettes join the chain. Interior and exterior of lip, and exterior of handles black. Under each handle, a large floral motif composed of a large lotus bud, and two smaller ones, and four palmettes ending in spirals. The palmettes face each other. Just below the handle, the stems of the palmettes and lotus buds form a kind of diamond in which is a dotted cross. Cf. Walters, *Catalogue of Vases in the British Museum*, II, pp. 44 ff., and 136 ff. Form very much like Pottier, *Vases antiques du Louvre*, pl. 80, F 225; pl. 67, F 59.

(*a*) Dionysus with satyr and maenad. In the centre is Dionysus, draped in a long chiton and himation, with right leg bent at knee, and heel raised, moving to right. The upper part of his body is in front view; his left arm is bent down across it. In his right hand he holds a drinking-horn. He has a red beard and wears a double garland of ivy. His head is turned back to left. He is looking at a maenad who is advancing to right. She is clad in a sleeveless chiton with belt, and wears a fillet. Much of her hair falls in front of her face, down far below her forehead. Her right hand is on her hip, her left is extended toward Dionysus. Her left knee is raised high, and her left foot pointed downward in the attitude of a toe-dancer. To right of Dionysus a bearded satyr is seen, also dancing. He stands solidly on his right foot facing the god of wine and raises his left knee, pointing his foot down in the same fashion as the maenad. His elbows are bent and his open hands are held close to his sides. He has the usual snub nose, long tail, and pointed animal ears of satyrs. In the background are trailing vine branches. Similar scenes are very common on black-figured vases of this type. Many such are found on vases in the British Museum. It is a matter for regret that Miss Lillian B. Lawler does not include black-figured vases in her excellent study of the dance in Ancient Greece, *The Maenads*, in *Memoirs of the American Academy in Rome*, vi, 1927, pp. 69-112.

(*b*) Combat of Heracles and Hippolyte. Heracles is striding to right, his left foot far advanced. He is clad in a short chiton and a lion skin, his head is covered with the lion's head, the front claws tied about his neck, the hind claws and tail hanging down. He has a moustache as well as a beard, and wears a quiver at his back. In his right hand he has a drawn two-edged sword with which he is about to despatch Hippolyte whom he seizes with his left hand. She is represented in the running attitude to right but is about to fall to her knees. The upper part of her body is in front view and her head is turned back to left. She wears a chiton, a metal cuirass, and an Attic helmet with high crest decorated with an incised wavy line. She is protecting herself with a shield over her right arm and a spear in her left hand. On either side of the fighting pair is an Amazon advancing to help her queen. Both wear short chiton with metal cuirass over it, decorated with incised spirals. Each has a scabbard at left side, a shield on left arm, Attic high crested helmet, and a spear in raised right hand.

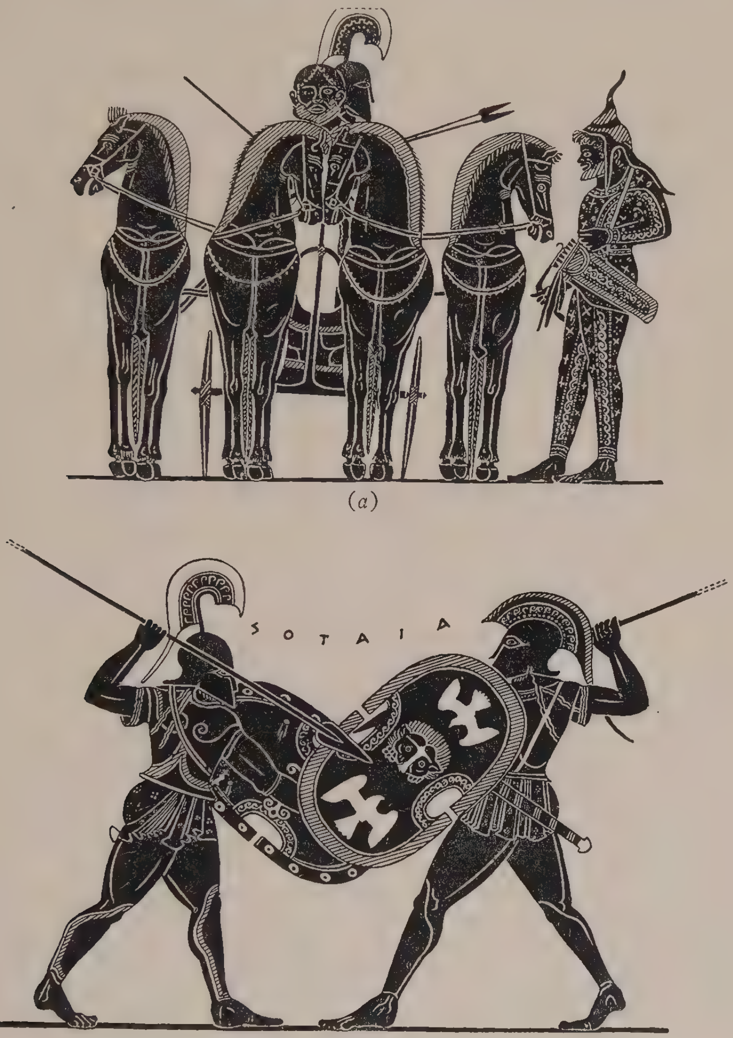
The combat of Heracles with an Amazon, sometimes called Andromache or Hippolyte, is frequently represented on Attic vases. Where only a single Amazon appears she is probably Andromache, as on an inscribed Tyrrhenian amphora in Boston. The Amazon who comes to her aid is Alcaea and the one who flees is unnamed. Cf. Roscher, *Lexikon*, pp. 2202-2203; Corey, *De Amazonum antiquissimis figuris*, 1891, pp. 16 ff; Walters, *Catalogue of Vases in the British Museum*, II, pp. 18-20; Pottier, *Vases antiques du Louvre*, pl. 59, E 855; pl. 79, F 217; Gerhard, *Auserlesene Vasenbilder*, pl. CIV. The same position of figures is used for combats between Achilles and Penthesilea; cf. No. 3839 (1883) in Florence. Cf. also Nos. 313, 314, and 318 in Toronto collection. Cf. also Reinach, *Répertoire*, I, pp. 230 and 256. Fig. 16 in Poulsen, *Vases Grecs*, *l.c.*, 1922, is a replica of that on the Toronto vase except that the Amazon at the left is fleeing, as on an amphora by the Antimenes painter in the collection of D. M. Robinson. These vases are certainly by the same artist. For a vase similar in shape and decoration cf. No. 127 in Philadelphia, *Museum Journal*, VIII, 1917, p. 146. Cf. also No. 1377 in Munich and Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 9. Purple is used for folds of drapery, rims of shields, for markings on one of the scabbards, for beards, tail of satyr, ivy wreath of Dionysus, girdle and lower edge of chiton of maenad, and for dots on her garments. White is used for the flesh of the women, although it has mostly worn off from the faces of the Amazons. It has also worn away from the double ivy leaf pattern on the shield of the Amazon to the right, and from the large solid circles of the shield of the falling Amazon. For similar device on a shield cf. No. 301.

On the garments appear many incised crosses. On bottom, graffito as in drawing. Part of lip restored. The brutality of Heracles contrasts with the later loving attitude of Theseus toward Antiope and Achilles toward Penthesilea.



302=C.324

Latter part of sixth century B.C. Probably by the Antimenes Painter (cf. *J.H.S.*, XLVII, 1927, p. 81, Fig. 19).



(*a*)

(*b*)

303=C.867

303. Attic black-figured amphora with red body. Accession No. C.867. Height, 0.495m. (19 1/2 in.). Purchased in London. Formerly in the Bateman Collection. *Cat. Sotheby*, 21st June, 1926, pl. III. (**PL. XXXVIII**).

Form similar to that of No. 302 except that the vase is larger and the handles have four ribs instead of three. Red clay. Decoration in black, purple-red, and white. Incised lines. Accessory decoration also similar to that on No. 302

but the cross in the diamond formed by the stems of the palmettes and lotus buds, below each handle, is not dotted.

(*a*) A four-horse chariot, seen from the front with charioteer and warrior in the chariot-box. On the right stands an archer in Oriental costume. The heads of the charioteer and warrior appear above those of the pole-horses. The charioteer is bearded and bareheaded and is seen in front view; the warrior is seen in profile to right, and wears a high-crested Corinthian helmet. Below the heads and between the bodies of the pole-horses appears the white chiton of the charioteer, and just to right of it is seen a small piece of the lower part of the warrior's chiton and a portion of his cuirass. The charioteer carries a goad which extends obliquely upward to left; the warrior holds two spears, the upper ends of which extend to right beyond the neck of the pole-horse on the right, the lower ends beyond the shoulder of the pole-horse on the left. The box, axle, and wheels of the chariot are seen in front view, and the pole extends upward in front of the charioteer's white chiton and between the heads of the pole-horses. The two trace-horses turn their heads outwards as if politely refusing to watch the kissing of the inner horses who look inwards, in a friendly attitude. The Russians still train their four-horse teams to take this position. The legs and bodies of the horses are in front view. Four feet appear in each case and the tails which are represented by incised lines over black hang down between the legs. The manes are represented in purple-red and just at the top of each mane a bunch of hair is tied in a knot. This knot stands up in a kind of pompon on the head of the trace-horse at the left. The harness consists of bridles, reins, collars decorated with groups of small dots, and a loop, apparently for decorative purposes, consisting of two incised lines with small incised triangles above and below. For four horse frontal chariot in front view cf. Gardner, *Catalogue of Greek Vases in the Fitzwilliam Museum*, pl. XV; *Corpus Vasorum*, *Br. Mus.*, III He, pl. 60, 3b; pl. 62, 4b; 67, 2a; *Villa Giulia* III He, pl. 8, 4; *Bruxelles, Cinquantenaire*, III He, pl. 8, 2b; Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 8; Munich No. 1514; Poulsen, *Vases Grecs*, *l.c.*, 1922, Fig. 11; Corneto R.C. 3015; *Corpus Vasorum, Copenhague*, III H, pl. 108, 1a, and No. 4976 (1901) in the Victoria and Albert Museum in London, all by the same artist.

Beside the trace horse on the right stands a foreign archer, to left. He is clad in an elaborately figured garment with long sleeves and long trousers, and wears a high pointed Phrygian cap with long pointed flaps, from under which his curly hair extends. He has a moustache and a pointed beard. He holds a bow in his right hand, and carries in his left a bow-case and a quiver, containing seven arrows, which hangs by a white strap from his shoulders. His features are noticeably un-Greek. His costume and quiver are elaborately decorated with bands executed in incised spirals and rows of white dots, and also with incised dotted crosses and dots of purple-red. Purple-red is used also for the horses' manes, the beard of the charioteer, for horizontal bands across the chariot-box, on the archer's beard, his cap, and the edge of his quiver, and for groups of dots decorating the horses' collars. White is used for the charioteer's chiton, for the top of the crest of the warrior's helmet, and also for a row of dots lower down on the crest of the same helmet, for the teeth of the trace-horse on the right, and for the strap over the archer's shoulder which holds his quiver.

A four-horse chariot with charioteer and warrior with a chariot-box and wheels in front view is pictured on the panel amphora, No. 300, but in this case one horse is seen in profile, the other in three-quarter view. A red-bodied amphora, No. 53, pl. XV, in E. Gardner's *Catalogue of the Greek Vases in the Fitzwilliam Museum* shows a scene which is very similar indeed to that on the Toronto vase. The chief differences are that the heads of the charioteer and warrior are both in profile, and that the two heads of the pole-horses which are turned inwards as on the Toronto vase, instead of merely facing, overlap. On the other side there are two archers with Phrygian caps, in close fitting dress, spangled with stars. For a similar scene on an earlier Attic crater in Oxford, cf. Percy Gardner, *Catalogue of the Greek Vases in the Ashmolean Museum*, pl. I. In this case the charioteer only stands in the chariot-box. Cf. also Giglioli, *Corpus Vasorum Antiquorum, Italia, Museo Nazionale di Villa Giulia in Roma*, III He, Tav. 8, No. 4, a red-bodied amphora showing the same scene as the Toronto vase, but without the archer at the side. There are two black-figured vases in the Boston Museum of Fine Arts showing a quadriga full-front: one, a panel amphora, No. 00.330, from the Forman Sale, (Catalogue 312). Cf. Gerhard, *Auserlesene griechische Vasenbilder* I, pl. 1, for this same vase. The second vase in Boston is a red-bodied amphora in the later black-figured style, No. 22.404. The scenes on an amphora in the Ny-Carlsberg Museum at Copenhagen are so similar that the same artist must have painted both vases. The horses with open mouths and the quadriga and the position of the occupants of the chariot are identical. The position and equipment of the duelling warriors are very similar, though an old man is introduced between them on the Copenhagen amphora. Cf. Poulsen, *Vases Grecs, Det Kgl. Danske Videnskabernes Selskab. Hist.-Fil. Meddelelser* V, 2, 1922, No. 7, Figs. 10-11. The frontal quadriga is almost a replica of that on the neck-amphora, No. 1514 in Munich, of that on the Cambridge neck-amphora 53 mentioned above, of that on an unpublished Princeton amphora, and of that on the neck-amphora in the British Museum, B 247, pictured by Beazley in *Journal of Hellenic Studies*, XLVII, 1927, p. 76, Fig. 12 and attributed to the Antimenes Painter. We venture to ascribe the Toronto, Copenhagen, Villa Giulia, Princeton and Boston vases described above, to the same painter.

(*b*) A combat between warriors in full armour. Each warrior has a crested Corinthian helmet; a Boeotian shield on his left arm; a metal cuirass beneath which the folds of his chiton hang down; and greaves. Each holds a spear in his right hand. The high crest of the helmet of the warrior on the left is white on the upper edge and extends up on to the tongue pattern on the shoulder of the vase. The crest of the other warrior's helmet is not so high, and has a narrow purple-red line at the top. At the lower part of the crest is a band of incised spirals and a row of white dots, whereas on the crest of the warrior in the chariot on the other side of the vase is an incised meander pattern. The device on the shield of the warrior on the right is an incised lion's head between two white flying birds. The nose and brow of the lion are also retouched with white. The warriors face each other, each with left foot placed firmly on the ground, feet far apart, and right foot resting on the toes only. Each protects himself with his shield while attacking his foe with the spear which he holds in his upraised right hand. Between the heads of the warriors, on the shoulder, is the inscription ≤OTAIA, probably standing for AIA(N)TO≤, the genitive of Aias, written backwards with the nu omitted. The scene is, therefore, probably intended to represent a combat between the two Trojan heroes, Ajax on the right and Hector on the left, though it might possibly be the combat between Ajax and Odysseus as Poulsen interprets the Copenhagen amphora referred to above. White is used for the top of the crest of Hector's helmet, for the strap across his breast, for the hilt of his sword, for a strip at the bottom of his cuirass, for groups of dots on his chiton, for a row of rings round the edge of his shield, and for spiral attachments near the centre of his shield. It is also used for a row of dots at the lower part of the crest of the helmet of Ajax, for a strap across his breast, at the end of his scabbard, for groups of dots on his chiton, and for the birds and retouchings on the lion's head on his shield. Purple-red is used for spirals and other markings on Hector's cuirass, for the lower edge of his chiton, and round the edges of his greaves. It is used also on the upper edge of the crest of the helmet of Ajax and around the rim of his shield.

By the Antimenes painter, about 525 B.C. (listed by Beazley, J.H.S. XLVII, 1927, p. 90, No. 6. On the Antimenes painter cf. also Beazley *Attic Black-Figure*, pp. 26, 41-42). The quadriga was probably a badge of the elder Miltiades, cf. Seltman, *Athens, Its History and Coinage*, pp. 136-138.

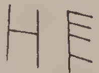
304. Attic black-figured amphora with red body. Accession No. C.325. Height, 0.442m. (17 3/8 in.). Purchased at Santa Maria di Capua. Sturge Collection.

Form and decoration similar to No. 302 except that the lotus frieze near the foot is above the meander and there is no design in the diamond-shaped space, below the handle, formed by the stems of the palmettes and the lotus bud. Groove on foot. Red clay. Decoration in black, purple-red, and white, Incised lines. Graffito on bottom as in drawing.

(*a*) Apotheosis of Heracles. In the centre stands Athena, to left, clad in chiton and himation, carrying a round shield, which covers the upper part of her body to her neck, and is decorated with a white tripod. She is supposed to hold a spear in her right hand, the lines of which however are painted diagonally across the exterior of the shield, although, as a matter of fact, the spear would be really behind the shield. She also wears an Attic helmet with high crest, decorated with white dots. The helmet projects into the tongue border on the shoulder. On her head, around the helmet, she wears a purple-red fillet. Facing her stands a bearded Heracles clad in short chiton and metal cuirass, lower edge indicated by incised lines and decorated with incised spirals. He wears a quiver on his back; the white strap with which it is attached is shown crossing his breast. At his left hangs a scabbard. In his right hand he holds a long club, and his left hand is raised and open. With it he is making some significant gesture. It is interesting that he does not wear the lion's skin, and for that reason Dr. Sturge thought that the scene might represent Heracles departing for the first of his labours, but Heracles sometimes appears without the lion's skin in scenes of his apotheosis. Cf. Walters, *Catalogue of Vases in the British Museum*, II, pp. 23 and 24. Behind Heracles appears Poseidon holding his trident in his left hand, clad in himation, and wearing a purple-red fillet. He has long hair and a beard. Behind Athena appears Hermes wearing chiton, chlamys, and winged shoes. He is bearded and his hair is done up behind, and held in place by the string of the purple-red *petasos* which he wears. He holds the *caduceus* in his left hand, and extends his open right hand, perhaps to welcome the new hero among the gods. Behind Hermes stands a female figure, clad in long chiton and himation, the end of which she raises with her right hand. Her himation is pulled up over her head. The figure is probably Aphrodite, although she is represented without attributes. For Poseidon, Hermes, and Athena, in a scene representing the apotheosis of Heracles, cf. Gerhard, *Auserlesene griechische Vasenbilder*, pls. CXLVI and CXLVII. For similar shape and style cf. P.7428 (No. 321) in Boston, which is perhaps by the same artist; also Fig. 17 in Poulsen, *Vases Grecs*, 1922, an amphora of same style representing the same scene with Iolaus instead of Poseidon.

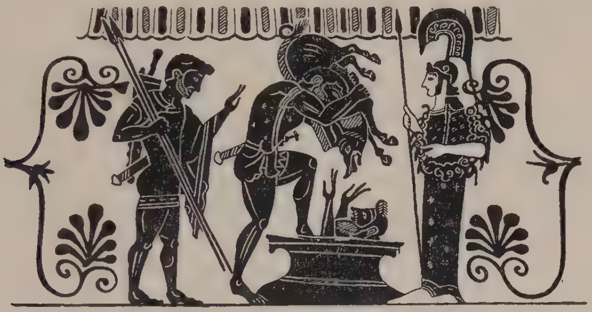
(*b*) A Dionysiac scene. Dionysus appears in centre clad in long chiton and himation, bearded and wearing an ivy wreath. He holds a cantharus in his left hand, and in his right a vine branch with clusters of grapes, which trails all over the background. By his side, a little to the rear, is Hermes, clad in short chiton and chlamys. He has winged shoes and wears his hair done up under the strap of his *petasos*, exactly as he does on the other side of the vase. He is extending his open left hand toward Ariadne who faces Dionysus and him. His right has the thumb and next two fingers extended, but the other two closed in a gesture of which we should like to know the meaning. Behind Hermes stands a nude bearded satyr with long flowing locks, pointed ears, snub nose, purple-red tail. He wears a purple-red fillet and is making a gesture by raising his open left hand and extending his right hand slightly downward. In front of Dionysus stands a female figure, probably Ariadne, clad in long chiton and himation. Tresses fall on either side of her shoulder. She wears an ivy wreath on her head and has a slight smile on her face. She is also making some sort of gesture. For a similar amphora with similar scene and in the same style cf.

No. 160 in Naples. For scenes of Dionysus with Hermes cf. Walters, *Catalogue of Vases in the British Museum*, II, B 437, B 459, B 514, B 554. For scenes of Dionysus and maenads and a figure who is called Ariadne, see Pottier, *Vases antiques du Louvre*, pl. 63, F 3 and F 5; pl. 78, F 204; *Corpus Vasorum, Louvre*, III He, pl. 10, 6; pl. 11, 2; Walters, *Catalogue of Vases in the British Museum*, II, passim. Purple-red is used for folds of drapery, fillets, beards, the rim of the shield, for *petasos* of Hermes, ivy wreath of Dionysus, and tail of the satyr. White is used for the flesh of women, for the end of Heracles' scabbard and strap across his breast, for tripod, for emblem on Athena's shield, for dotted rosettes and dotted crosses with which the garments are decorated. Many incised crosses also appear on the garments. The eyes are rendered in full front although faces are in profile.



304=C.325

Latter part of sixth century B.C. (**PL. XXXIX**).



(*a*)

305=C.877

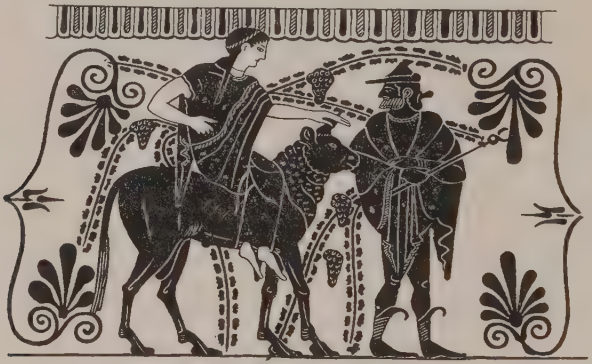
305. Attic black-figured amphora with red body. Accession No. C.877. Height, 0.41m. (16 1/4 in.). Diameter across top, 0.19m. (7 1/2 in.). Greatest circumference, 0.82m. (32 1/4 in.). Height of neck, 0.11m. (4 3/8 in.). Purchased in London in 1927.

Form and decoration similar to the preceding vase except that the lotus frieze is below the meander and there is no groove on the foot. Red clay. Decoration in black, purple-red, and white. Incised lines. The cover has two rows of dots on its offset rim and five concentric rings.

(*a*) Heracles and the Erymanthian boar. In the centre is Heracles to right, clad only in a short embroidered chiton without the usual lion's skin, wearing sword and scabbard at his left side, holding the boar upside down in the act of hurling it upon Eurystheus who has concealed himself in a large pithos sunk in the ground, and now extends his hands upwards in supplication. Only his hands and his head are visible. His whole head appears, whereas in other representations of the same subject only part of his head is to be seen. His mouth is open and his hair stands on end to add to the portrayal of his fright. His round incised eye is in full front, though his face is in profile. On the right stands to left Athena in a stiff archaic position with long white awkward feet, with tresses over her shoulders, long chiton with large purple-red dots and white incised crosses, and aegis with border of snakes, high-crested helmet with cheek-pieces, and upright spear in her right hand. The crest of her helmet is decorated with incised pot-hooks and projects high up into the tongue pattern. Her white face has a long nose and small chin and a solid red pupil in full front view. On the left is Iolaus, bearded, in short undecorated chiton but not the usual cuirass, with scabbard at left side and himation over raised left arm. He has a quiver on his back and two slanting spears in his right hand. The omission of the lion's skin and club are unusual and make this a very interesting early example of this type (cf. *Brit. Mus. Cat.* II, p. 15, type E 2; Roscher, *Lex. Gr. Myth.*, p. 2199). For the subject cf. Luce, A.J.A. XXVIII, 1924, pp. 314-325; *Corpus Vasorum, Br. Mus.*, III He, pl. 28, 2a; *Gallatin Collection*, pl. iv, 1; Bruxelles, Cinquantenaire, III He, pl 8, 1 b.

(*b*) Dionysiac scene much in the style of No. 304. Dionysus stands to right in the centre clad in long chiton and himation, bearded and wearing an ivy wreath. He holds a cantharus in his left hand and in his right vine branches which fill much of the empty space above and behind and before him. Behind Dionysus walks a female figure to right, clad in long chiton, with bowed head, holding up her left hand palm outwards, while she extends her right downwards. By her left side walks a nude satyr whose black left foot appears beyond her white feet. His right knee is bent and he is looking back to left with open mouth and frightened eye as if he were hurrying away from pursuers. In front of Dionysus are likewise a female figure and a satyr to left. The female figure has a pleasant smile on her face and extends her two white hands with extremely long fingers downwards as if gesticulating and engaged in conversation with Dionysus. She is clad in a Doric peplos decorated with large purple-red dots and incised crosses and wears an ivy wreath on her head. Behind her the lively satyr is running up with open mouth and holding up his right hand. There is much balance and rhythm in the scene, which is more animated than the Dionysiac scene on the previous vase which is probably of later date.

About 525 B.C. By the Antimenes painter. (Cf. Beazley, *J.H.S.* XLVII, 1927, p. 84, Nos. 26-29 for amphoras with Heracles and Eurystheus by the Antimenes painter). (**PL. XL**).



(*a*)

306=C.878

306. Attic black-figured amphora with red body. Accession No. C.878. Height, 0.42m. (16 1/2 in.). Greatest circumference, 0.89m. (35 in.). Width across top, 0.21m. (8 1/4 in.). Purchased in 1927 in London along with previous vase. Bateman Collection.

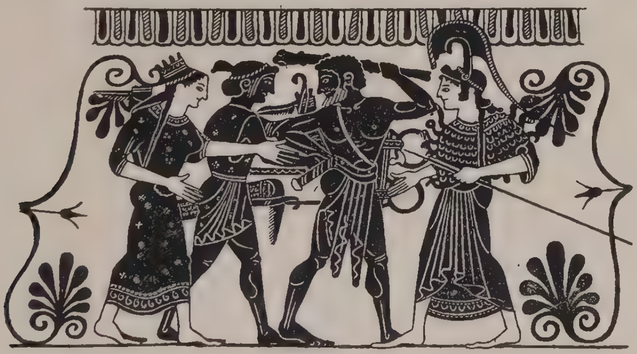
Form and decoration similar to the preceding except that there is no meander pattern and in the diamond-shaped space below the handle formed by the stems of the palmettes and the lotus-buds there is a cross instead of a dot. Cover has two rows of ivy leaves separated by a purple-red line, a broad band and two narrower bands with vertical lines between them. Decoration in black, purple-red and white. Incised lines. Slightly flattened surface and long red spot without black paint in front of the fawn due to defective firing or contact with another vase in the kiln. On the bottom of the vase there are two incised marks $\overset{\triangle}{+}$ and /H. On these marks cf. Hackl in *Münchener Arch. Studien dem Andenken Furtwänglers*, p. 46, LXIV; p. 39, XLVI.

(*a*) Europa riding on the bull. Europa seated sideways on the bull is riding to right. She is clad in chiton and himation decorated with purple-red spots and white dots. She seems to be holding with her outstretched left hand the bull's single horn. In front of the bull walks Hermes to right but looking back. He wears chiton, chlamys, winged boots and *petasos* and holds a *caduceus* in his right hand. In the field, branches.

(*b*) Quadriga. In a chariot with the characteristic Attic four spokes, drawn by four horses, rides to right a female figure with long tresses and clad in long embroidered chiton and short himation. With both her white hands she holds the reins. Beside her is Dionysus, bearded, wearing an ivy wreath and holding a cantharus. Before him and at further side of horses is Apollo Citharoedus to right, beardless, with long hair, fillet, long embroidered chiton and himation, playing on the lyre which has six incised strings instead of the usual seven. He holds his head upwards as if singing. Between the horses' legs is seen Apollo's sacred young fawn approaching him but looking back to right. At the horses' heads on the further side is Hermes. The upper part of his body is concealed except for the *petasos*, but his chlamys, legs, and winged boots are visible. Branches in the background.

The scene is an extension of the usual type representing the apotheosis of Heracles. Here Dionysus is substituted in the chariot. The scene is very similar to that which often occurs on archaic black-figured hydrias with offset neck such as No. 296 described above. Somewhat similar is the scene on a hydria in Munich (No. 1697, 44), especially the quadriga, Apollo, and Hermes. It is possible that the same artist did all these and *Corpus Vasorum, Br. Mus.*, III He, pl. 37, 2b (Europa, bull and Hermes) and *Louvre*, III He, pl. 52, 1, 6; pl. 2 and 7; *Gallatin Coll.*, pl. 5, 1; *Brit. Mus.*, III He, pl. 32, 2a. Both of the amphoras in the British Museum also have a hind or fawn, perhaps a kind of trade symbol.

Late sixth century B.C. (**PL. XLI**).



(*a*)

307=C.879

307. Attic black-figured amphora with red body. Accession No. C.879. Height, 0.405m. (15 3/4 in.). Greatest circumference, 0.82m. (32 1/4 in.). Width across top, 0.185m. (7 1/4 in.). Purchased in 1927 in London with the two preceding vases.

Form and decoration similar to the preceding except that there is a solid black circle instead of a cross in the diamond-shaped space, below the handle, formed by the stems of the palmettes and the lotus-bud. Slight variations in the palmettes and lotus-buds. Red clay. Decoration in black, purple-red and white. Incised lines. Cover has on offset edge two rows of ivy leaves separated by a purple-red line. Four broad concentric black bands. Knob painted solid black.

(*a*) Contest of Heracles and Apollo for the Tripod. Heracles moves away to right looking back, his left leg advanced. He is bearded but he has no lion's skin. He is nude except for a short embroidered himation wrapped about his waist and hanging in front in two sections. He has a sheath at his right side and on his back bow and quiver with open lid in the form of a wing. He is brandishing his club in his left hand which is wrongly drawn as a right hand, as often in such scenes. The tripod seems to be on his further side but held by his right hand. On the left is Apollo pursuing to right, beardless, with his back hair done up, wearing fillet, clad in embroidered chiton. He has at his left side a quiver with open lid in the form of a wing. He seizes the tripod with both hands. Behind Apollo is a female figure, probably Artemis, to right, with long tresses, fillet, peculiar *polos*, long embroidered chiton. She is extending to right both her hands. On the right, in front of Apollo, Athena is moving to left. She wears the aegis with snake fringe over a long embroidered chiton and has a high-crested helmet with cheek-pieces. In her left hand she carries a spear but has no shield. The type is a variation of the normal type given in *British Museum Catalogue*, II, p. 22, Fig. 30. It is archaic and one of the earliest representations of the scene. For the *polos* cf. K. Müller, *Der Polos*, Nos. 65 ff.

(*b*) A Pair of Warriors between Older Men. At the left is a bearded man in long embroidered robe and himation, holding a spear in his right hand and facing to right. At the right is a man with white hair and beard, clad in embroidered chiton and himation, holding a spear in his right hand and facing to left. In front of him is a warrior to left, wearing greaves, Corinthian helmet, and a round shield with purple-red edge and with the device of a white boar's head and fore-legs. In front of him is another warrior to left but looking back to right as if conversing with the other soldier. He is bearded and wears a short embroidered chiton, a high Phrygian cap and has a quiver at his left side held in place by two white straps which pass over his left shoulder. The bowmen in Athens were generally foreigners and he is probably a Scythian or Phrygian.

About 520 B.C. (**PL. XLII**).

308. Attic black-figured amphora with red body. Accession No. C.322. Height, 0.407m. (16 in.). Purchased in Paris from Feuardent.

Form and decoration similar to No. 302 except that above the ray pattern there is a frieze of lotus buds only, instead of lotus buds with meander above. The lotus bud frieze has dots between the interlacing stems. In the diamond-shaped space below the handles, formed by stems of palmettes and lotus buds, a cross. Red clay. Decoration in black, purple-red, and white. Incised lines.

On either side, two Doric columns without base, tapering toward the capital which consists of echinus and abacus. Two incised lines indicate annulets under the echinus. On the columns cocks stand facing each other. Between the columns is a beardless citharist, clad in long chiton and himation, playing a seven-stringed lyre. Purple is used for cocks' combs, for long tail-feathers, and on the body of one of the cocks, for the fillets on the heads of the citharists, and, on one side, on the knobs of the lyre. White is used for one arm of the lyres, and at the end of the bridge of one lyre, and also for a row of dots toward the bottom of citharist's chiton, on one side. Incised crosses decorate the chitons, which have also a lower border of incised spirals between two parallel lines. A similar scene appears on a small Panathenaic amphora B 139 in Walters, *Catalogue of Vases in the British Museum*, II, p. 101 (*Corpus Vasorum*, *Br. Mus.*, III He, pl. 5, 3b), but that has the usual figure of Athena on one side and is of the usual Panathenaic shape. For such pseudo-Panathenaic amphoras as ours and their possible connection with musical contests cf. *Hermes*, LVII, 1922,

p. 95. Gerhard, *Etruskische und Campanische Vasenbilder*, pl. A, Nos. 13-15 shows similar vases in the Berlin Museum. On No. 15 a lyre player, between columns surmounted also by cocks. The text p. 42 calls these Apollo prize vases and classifies them under Panathenaic vases, but they are not Panathenaic, as is rightly said in the *Corpus Vasorum*, *Br. Mus.*, III He, pl. 5, 1, though the similar shape there is classified under Panathenaic vases.

Latter part of the sixth century B.C. (**PL. XLIII**).

309. Attic black-figured amphora with red body. Accession No. C.323. Height, 0.407m. (16 in.). Purchased in London.

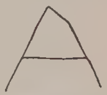
Form and secondary decoration, or decorative patterns, similar to No. 302 except that there is no pattern in the diamond-shaped space formed under the handle by the stems of the palmettes and the lotus bud. Departure of warrior. on both sides of vase.

(*a*) A warrior clad in short chiton, metal cuirass, shield, and helmet, is mounting the box of a four-horse chariot, holding two spears in his left hand, and reins and a goad in his right. On the farther side of the chariot stands a grey-haired, grey-bearded, somewhat bald old man, wearing a long chiton and himation and holding a staff in his left hand. Facing him is another warrior wearing a helmet, carrying one spear, and a round shield of which only the upper part appears. This is decorated with a large solid white circle.

(*b*) Female figure draped in long chiton and himation, brought up over her head and held out with her left hand, faces to right. She is holding out her open right hand toward the departing warrior in front of her who is in profile to right, but looking back, with his head toward her. The warrior wears a short chiton, a metal cuirass, a so-called Corinthian helmet, a sheath at his left side with white bands across his breast, and carries a so-called Boeotian shield on his left arm (on the interior of the shield, near the centre, a design in white consisting of a palmette on a stem ending in spirals). He holds a spear, point downwards, in his right hand. Behind the woman is also another departing warrior moving to left, but looking around with head to right. He has the same sort of armour, but his shield is decorated with a solid white circle, and with a white dolphin above and below, to left. To the right of the scene stands a white-haired and white-bearded old man, clad in chiton and himation and holding a staff.

Scenes of the departure of warriors are common on Greek vases, and perhaps this vase represents the farewell of an aged father and mother to their two sons. Cf. for example No. 52 in the Fitzwilliam Museum, Gardner's *Catalogue*, pl. XIV. On the general subject cf. Wrede, *Ath. Mitt.* XLI, 1916, pp. 221, 374. The scene pl. XXVI, 77, may be by the same artist as that on the Toronto vase.

Purple-red is used for folds of drapery, for large dots on the exterior rim of one of the Boeotian shields, on either interior or exterior rims of the other shields, on edges of the greaves of the charioteer, on the chariot-box, on one of the horses' tails and on their manes. White is used for the flesh of the woman, for devices on shields, for the top of crests of the helmets, for straps over the cuirass of two of the warriors, for hair, beard, moustache, and eyebrows of the old man on either side, for the end of scabbard in one case.



309=C.323

This amphora has been broken and repaired. The graffito on the base is a sort of Boeotian alpha as seen in the drawing. The vase is somewhat in the style of a hydria in Munich (1689), with the same subject.

Late sixth century B.C. (**PL. XLIV**).

310. Cover for large black-figured amphora. Accession No. C.334. Diameter, 0.191m. (7 1/2 in.). Sturge Collection. The cover does not seem to belong to any of the amphoras in the collection.

Red clay. Purple-red band round edge of rim and bottom of knob. Two rows of black dots near the outer circumference. Four broad concentric circles on top; knob painted black. Broken and repaired.

Sixth century B.C. (**PL. XXVII**).

311. Small Attic black-figured amphora with red body. Accession No. C.326. Height, 0.229m. (9 in.). S. H. Janes Collection.

Rounded foot with ridge just above; neck off-set from shoulder by small ridge; two-ribbed handles; spreading lip. Decoration in black, purple-red and white. Incised lines. Foot, exterior of handles, interior and exterior of lip, black. Just above foot, ridge painted purple-red, above this a ray pattern; then between two narrow black bands, on either side, a frieze of double dots. Just under the scenes a narrow band of black, all the way around the vase. On the shoulder, between the handles, a tongue pattern in black. Just above the shoulder, a narrow ridge, painted red. On neck between handles, on either side, three palmettes, the one in centre turned down, the other two, up. Above and below the palmettes, a single band. Under the handles, a large floral motif composed of four palmettes ending in spirals, one large lotus bud, and two smaller ones. Just under handles, a diamond-shaped space formed by the stems of the palmettes and lotus buds, in the centre of which is a dot.

(*a*) Dionysus between two maenads. Dionysus stands to right, clad in chiton and himation, and holds a cantharus in his left hand and long trailing branches in his right. He wears an ivy wreath, and has a beard. Facing him, and also behind him, is a maenad draped in long chiton and himation, and wearing a purple-red fillet. The figure in front holds castanets in her right hand, the one behind holds them in her left hand.

(*b*) Apollo attended by muses. In the centre stands Apollo clad in a long chiton and himation. His hair is done up under a double fillet. In his left hand he holds a seven-stringed cithara and in his right hand the plectrum. In front of him and behind stands a female figure draped in chiton and himation, wearing a purple-red fillet.

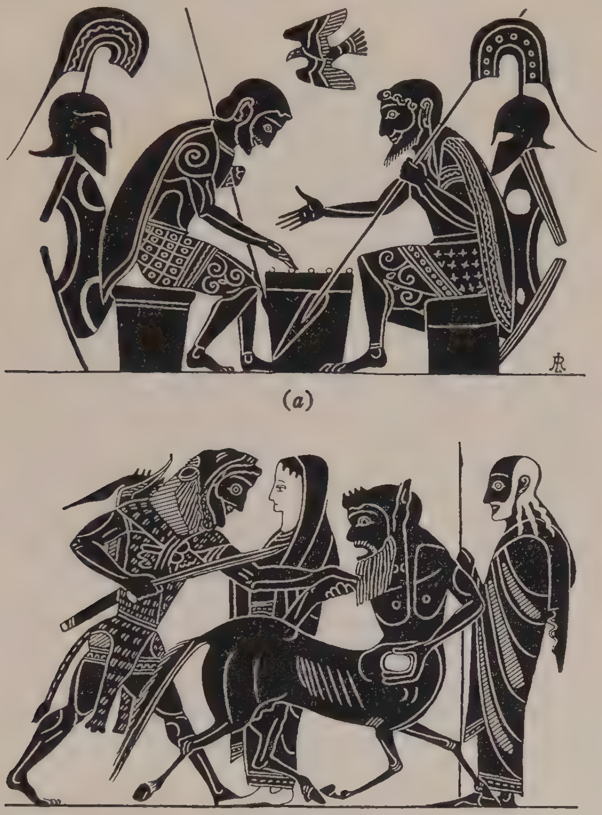
The figure facing Apollo holds castanets in her right hand, the one behind holds them in her left hand. The field is filled on both sides with trailing branches of the vine.

Purple-red is used for folds of drapery, fillets, dots on garments, beard of Dionysus, and on the low bridge of the cithara. White is used for flesh of the maenads, for groups of three dots decorating their garments, and on the upper arms of the cithara. The eyes of male figures have a circle and a dot. The eyes of women are almond-shaped. All are full front, and the face of the maenad in front of Apollo has a pronounced archaic smile. This vase is by the same artist as *Corpus Vasorum*, *Musée Scheurleer* (*La Haye*), III He, pl. 3, 1 and 2, with similar scenes on both sides and in the same style. No. 306 above belongs to the same school.

Second half of sixth century B.C. (**PL. XLV**).

312. Attic black-figured amphora with red body. Accession No. C.863. Height, 0.219m. (8 5/8 in.). (**PL. XLVI**).

Off-set neck; three-ribbed handles; spreading lip. Red clay. Decoration in black, purple-red, and white. Incised lines are used for details. Top of foot, black. Just above foot, a band of brownish black, then a delicate ray pattern, a band of meander with two narrow bands above and two below, and above this, a band of lotus buds with interlacing stems. Just under the scenes, two narrow bands. Above the scenes, on the shoulder, between the handles, a delicate tongue pattern. Between the handles, on the neck, a pattern of double palmettes with lotus buds between, separated at the centre of the frieze by a horizontal chain pattern. At bottom of the palmettes, and at top and bottom of the lotus buds, purple-red dots. Above and below the frieze of palmettes and lotus buds, a narrow black band. Interior and exterior of lip, and exterior of handles, black. Under each handle, a lotus bud. From this and from the handle extend four long curving stems forming a diamond just above the lotus bud, and each ending in a palmette with spirals. The palmettes face each other.


(*a*)

(*b*)

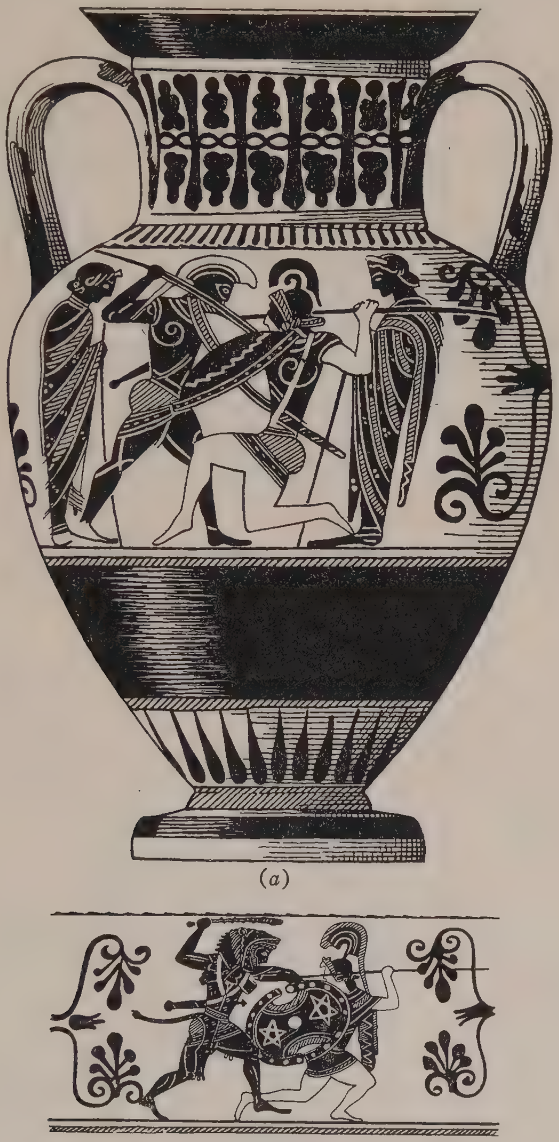
312=C.863

(*a*) Two soldiers playing a game. The soldiers have removed their helmets and Boeotian shields and piled them one above the other behind them and sit on stools facing each other. For a somewhat similar type of stool, cf. Miss Richter, *Ancient Furniture, Greek, Etruscan, and Roman*, p. 44, and especially Fig. 122, which shows a similar scene on a black-figured amphora in the Museum of Fine Arts, Boston. The stools on the Toronto vase are, however, slightly different, as they are not rectangular in shape, and the incised lines near the top seem to indicate that they may be boxes or chests, though there are, as Miss Richter says, no indications of hinges. Similar seats, showing lines near the top, appear on a hydria in the Fitzwilliam Museum. Cf. Gardner, *A Catalogue of the Greek Vases in the Fitzwilliam Museum*, pl. XVIII. Between the soldiers is another slightly higher stool on the top of which are five white gaming pieces. Both soldiers are apparently intensely interested in the game. Both are bearded and either is clad in a short cloak or chlamys which hangs at the back, a metal cuirass to the waist, below which extends an embroidered chiton, and greaves. Either holds an inverted spear in his left hand. The soldier on the left of the picture has his right hand extended and is just in the act of moving one of the gaming pieces. The other soldier also has his right hand extended in an animated gesture. Although the costume and armour of both soldiers are similar, there are certain differences. Either helmet has a high crest decorated with incised lines, that to left has a zigzag, the one to right a row of small circles. The shield at the left is decorated with two white semicircles; that to right has two solid white circles. The soldier at the right has the longer beard and hair of the two, and his chlamys has a border of incised lines, zigzags, and white dots. The chiton, which appears below his cuirass, is decorated with incised crosses, and a border of small circles between straight lines. Below this are incised lines resembling palmettes. The lower part of the other soldier's chiton is also decorated with incised lines forming diamond designs with circles at the centres, and a border consisting of a zigzag between straight lines, below which is a palmette or spiral pattern. Near the top of the stool on which he sits are two incised horizontal lines. One horizontal line is incised near the top of either of the other stools. In the background, above, between the heads of the soldiers, a bird is flying to left with wings outspread.

On a panel amphora, signed by Execias, in the Vatican, a similar scene is shown and the names of the soldiers, Achilles and Ajax, are inscribed. So we probably have here these two noble heroes relaxing after the labours of war. Buschor says, (*Greek Vase Painting*, translated by Richards, p. 68), that we have on some dozen vases of Execias and his successors, a reflection of the fine representations of the heroes Aias and Achilles surprised by the Trojans while deeply absorbed in a game of draughts, and warned by Athena just in time. One of the soldiers on the Vatican vase still wears his helmet, and the costumes, especially the cloaks, on that vase are much more elaborately decorated than those on the Toronto vase. For the Vatican vase cf. Buschor, *op. cit.*, Fig. 96: Furtwängler-Reichhold, *Griechische Vasenmalerei*, pls. 131-132, Pfuhl, *op. cit.* Figs. 229-230; Beazley, *Attic Black-Figure*, p. 19. Another red-bodied amphora with a somewhat similar scene is in the Fitzwilliam Museum. Cf. Ernest Gardner, *A Catalogue of the Greek Vases in the Fitzwilliam Museum*, p. 25, pl. XII, 50A. On this vase both warriors are fully armed in Corinthian helmet, close-fitting breastplate to waist, chiton, greaves, and two spears, and the warrior on the right has a chlamys also thrown over his shoulders. The Boeotian shield of each soldier hangs up behind him. Between the soldiers, at the back of the scene, stands Athena, with left hand upraised to give them warning. A similar scene occurs also on four black-figured vases in the British Museum, cf. Walters, *Catalogue of Greek and Etruscan Vases in the British Museum*, Vol. II, B 193, B 211 (*Corpus Vasorum, Br. Mus.*, III He, pl. 49, 3a), B 438, and B 466. B 193 is a panel-amphora, B 211 is a red-bodied amphora, B 438 is a cylix, and B 466 is a cyathus.

(*b*) Combat of Heracles with the centaur, probably Nessus. Heracles stands with feet wide apart, to right, clad in a lion skin, below which his chiton extends. He has a quiver and scabbard, and holds in his right hand a sword with which he is about to slay the centaur whose right arm he holds firmly with his left hand. The centaur is running to right, but Heracles has apparently jerked him around so violently that the upper part of his body is facing front, and his head to left is facing Heracles. In his left hand he holds a white stone. He has a beard and long, pointed ears. In the background between Heracles and the centaur stands a draped female figure, to left, possibly Deianeira. She wears a chiton and a himation which is drawn up over her head. To the right of the centaur stands, to left, an old man, partly bald (Oeneus?) with long white hair and beard, clad in a long chiton and himation and holding a spear. White is used for the face and feet of the female figure, at the end of Heracles' scabbard, and on the handle of his sword, for the old man's hair, beard, and eyebrow, and for the stone which the centaur holds. Purple-red is used on Heracles' lion skin just behind his neck, and on the folds of the aged man's drapery. For similar scenes of Heracles slaying Nessus or Achelous cf. Walters, *Catalogue of Greek and Etruscan Vases in the British Museum*, Vol. II, B 227 (*Corpus Vasorum, Br. Mus.*, III He, pl. 56, 1a), B 537, and B 538. For the subject cf. also Roscher, *Lexikon der griechischen und römischen Mythologie*, p. 2195; *Journal of Hellenic Studies*, I, p. 117; Ross, *Arch. Aufs.* pl. 2; Gerhard, *Auserlesene griechische Vasenbilder*, II, pl. 117, 118; Luce, *A. J. A.*, XXVII, 1923, pp. 432 ff.

Latter part of the sixth century B.C.



(*a*)

(*b*)

313=C.320

313. Attic black-figured amphora with red body. Accession No. C.320. Height, 0.299m. (11 3/4 in.). From Corneto (Tarquinii). Sturge Collection.

Form similar to No. 302 but smaller. Red clay. Decoration in black, purple-red, and white. Incised lines. Foot, exterior of handles, exterior and interior of lip, black. Just above foot, a small ridge painted red; above this, a ray pattern. Then a wide black band between two narrow bands of red. Just under the scenes, a narrow band of diluted black. On shoulder, a tongue pattern in black with a wavy line beneath. On neck, between handles, a very carelessly executed pattern of double palmettes and lotus buds, separated by a chain pattern. Under the handles, the usual floral motif, composed of four palmettes ending in spirals, and one large and two small lotus buds.

(*a*) Heracles and Andromache or perhaps Hippolyte. Heracles moves rapidly to right, with left knee bent. His right foot touches the ground with the toes, but the heel is raised. He wears a short chiton, and over his head the lion skin with about the same arrangement as in the similar scene on No. 302. At his left side hangs his sword, in scabbard. Straps from it cross his body. In his right hand, which is raised, he holds a club, and not the sword as in the three other representations of the same scene on Toronto vases. With his left hand he is seizing the Amazon who is represented in an attitude quite similar to that on No. 302. She is clad in a short chiton and himation. On her left arm, she holds a Boeotian shield, decorated with a pentalpha on either side of a solid circle in white. Cf. Chase, *Shield Devices on Greek Vases*, *Harvard Studies*, XIII, p. 117. She wears a high crested helmet and is defending herself by a spear in her raised right hand. The same motives and style are seen in No. 1384 in Munich, and Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 9A.

(*b*) Achilles and Penthesilea. Between two draped male figures, holding a staff, is represented the combat between Achilles and Penthesilea. Achilles strides to right, clad in a chiton and a metal cuirass. He has a shield on his left arm, a scabbard at his left side, a Corinthian helmet on his head, and holds a spear in his right hand which is raised. He is attacking the queen who defends herself with a spear in her raised right hand. She is clad in short chiton, metal cuirass, and has on her left arm a shield decorated with a white wavy line and purple-red dots on the rim. She has a scabbard at her left side, and a high crested Attic helmet on her head. She is facing Achilles and not running away, as she is more frequently represented in this scene, which is common on Greek vases.

Purple-red is used on the drapery, on the crests and other parts of the helmets, for dots and lines on the shields, on the beard of Heracles and his belt, on the hair of the draped male figures. White is used for the flesh of the Amazons, for the ends of lion's claws, for the end of the scabbard, and its straps, for designs on shields, and for whole exterior of the shield of Achilles, for the crest of Achilles' helmet, and part of the crest of Penthesilea's helmet, also for series of groups of three dots on drapery.

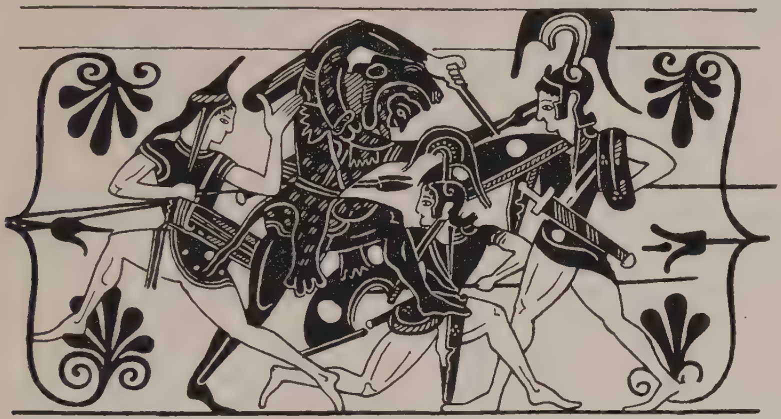
Late sixth century B.C. (**PL. XLVII**).

314. Attic black-figured amphora with red body. Accession No. C.321. Height, 0.286m. (11 1/4 in.). Sturge Collection. (**PL. XLVIII**).

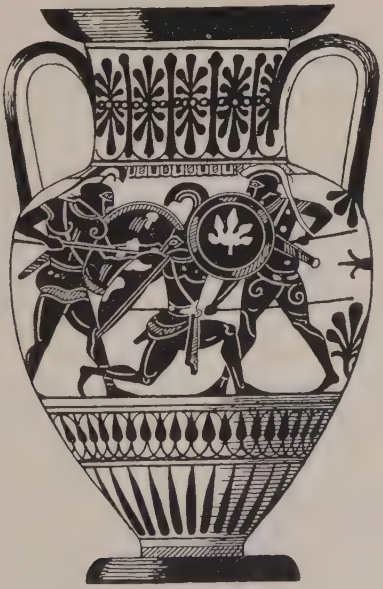
Form similar to No. 302 but much smaller. Decorative patterns or accessory decoration also similar to No. 302, except that the meander frieze is omitted.

On one side, just under the handle, a small piece has been chipped out by a piece of lime that was left in the clay and caused an explosion when fired.

(*a*) Heracles fighting Andromache. Heracles is striding to right with left knee and foot raised much higher than in No. 313. He is clad in a short chiton and a lion's skin, arranged as in No. 313, but in his right hand he holds a sword instead of a club. His left hand is stretched far out and he is bending over Andromache, about to bring the sword down on her. She is represented much nearer to him than in No. 313. She is likewise running to right, with head turned back to left, but her feet are much farther apart. She is represented with much more life and spirit and her face has a prettier expression. She is clad in a short chiton and a short himation and has a scabbard at her left side. On her left arm she holds a Boeotian shield decorated with two solid white circles. She has two straps running across her body. She wears a high crested Attic helmet, and is attacking Heracles with a spear in her right hand. To the right is an Amazon, striding to left to help her queen, clad in short chiton, and short himation. Other vases which represent the same scene name her Alcaea, but the one who flees is never named (cf. Corey, *De Amazonum antiquissimis figuris*, Berlin Diss. 1891, pp. 16 ff.; Walters, *Catalogue of Vases in the British Museum*, II, B 154, 315; *Monumenti*, XII, pl. 9). She wears a scabbard at her left side and a high crested Attic helmet on her head. She holds a shield, decorated with two solid white circles and a purple-red rim, on her extended left arm, and a spear pointing straight forward in her right hand. On the other side of Heracles is another Amazon running away, with right foot and knee raised high. She has her head turned and is looking back, however, and making a gesture with her raised



(*a*)



(*b*)

314=C.321

left hand. She wears a short chiton, and instead of a helmet a high Phrygian bonnet, with flaps and a purple-red stripe about the crown. She carries a quiver at her left side and in her right hand two spears with the points projecting even beyond Heracles. For similar type of scene in similar style but with only three figures cf. No. 81110 in Naples; cf. also No. 606 (1377) in Munich and No. 3839 (1883) in Florence. For the pellets or solid circles on the shield as pointing to Thrace cf. Seltman, *Athens and Its Coinage*, p. 143. The replica scene on an amphora in Copenhagen is so similar that the same artist must have painted both. Cf. Poulsen, *Det Kgl. Danske Videnskabernes Selskab, Hist.-Fil. Meddelelser*, V, 2, 1922, No. 10, Fig. 16.

(*b*) Fight between warriors. Two warriors face each other with the left foot of each advanced. They are clad each in a short chiton and have a scabbard at left side, a round shield on left arm, and spear in right hand. Both wear greaves which are indicated by incised lines. The one to the left wears, over his short chiton, a metal cuirass which is indicated by incised lines. He wears a so-called Corinthian helmet with high crest on an upright support; whereas the warrior to the right wears a helmet with a white crest, supported on a solid circular black piece. The warrior to the right wears also *perimeridia*, thigh-pieces, which are indicated by incised spirals. On his shield appears, as a device, a white leaf with stem and five petals. Between the two warriors is a third, clad in short chiton and wearing helmet with crest on a high support. If the scene is correctly drawn, he has a shield on his right arm and a spear in his left hand with which he is defending himself against the warrior at the left. The shield shows only part of the white device consisting of a solid circle and part of a bird. He has a scabbard at his left side with a white hilt, and a white strap across the upper part of his body such as is seen on the other warriors. He is running to right, with his feet far apart and his knees bent, but his cuirass, which is indicated by semicircular lines, is in front view and his head to left.

Purple-red is used for dots and lines on drapery, and the quiver of one of the Amazons who has a purple-red band about her bonnet, for Heracles' beard and for the rims of the shields. White is used for the flesh parts of the Amazons, for straps, for devices on the exterior of the shields, for the hilt of Heracles' sword, for the ends of scabbards, and for rows of dots on the crests of the helmets of two Amazons and one warrior, and for the strap on the interior of the shield of one of the warriors, through which his left arm passes. Above the strap is rendered a broad white line with a kind of knob or rather leaf at the end.

Designs rarely occur on the inside of shields, but sometimes there is a small design near the central strap as on No. 309. The tassels are indicated by four parallel incised lines. The eyes of the men are rendered with a double circle usually, but twice with a single. Eyes of the women are, as usual, almond-shaped with dot. All are full front. The scene on (*a*) is similar to that on an amphora in my collection by the Antimenes painter. So perhaps the Toronto vase is from the school of the Antimenes painter.

520-510 B.C.

315. Black-figured amphora with red body. Accession No. C.660. Height, 0.238m. (9 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Slightly sloping foot; off-set neck; three-ribbed handles; spreading lip. Red clay. Decoration in black, purple-red and white. Top of foot, black. Just above the foot, a ridge, on which there is a narrow band of purple-red; above this, a ray pattern, three very narrow black bands, a band of lotus buds with interlacing stems, three narrow bands of black, a wider band, then another narrow band. On shoulder, between handles, a band of tongue pattern. On neck, a band of double palmettes with lotus buds between, separated at centre of the frieze by a horizontal chain pattern. Above and below this design, a narrow band of black. Interior and exterior of lip and exterior of handles, black. Under each handle, a floral motif consisting of a large lotus bud, two smaller ones, and four palmettes ending in spirals.

(*a*) Two mounted horsemen fighting an Amazon. Two rearing horses with riders face each other. Between them is the Amazon who appears to be fleeing as she fights. The horseman, to left, wears a sharp pointed Phrygian cap, a cuirass (?), and a short garment reaching just below his thighs. He is armed with a bow and arrow with which he is taking aim at the Amazon. By his side is his quiver containing five other arrows. The second rider is a bearded man, wearing a short chiton, apparently without a helmet, but wearing a cuirass and armed with a long spear which he holds in his left hand. Between the horses is the Amazon with a high-crested helmet and a large round shield, wearing a short chiton with what appear to be leather flaps below the waist. Her flesh was originally white, but most of the white has now been abraded. In one hand she holds a spear which she brandishes against the horseman to left, at whom she is looking. Her knees are bent in running attitude.

(*b*) Fight between a warrior cr giant and Athena. A bearded warrior, with high-crested helmet drawn down over his face, cuirass, and greaves, holds in his right hand a drawn sword with which he attacks Athena who faces him. Her head is missing but she is clad in a Doric chiton with overfold and has her right arm raised. She holds with her left hand a round shield. On the side of her dress is a wide panel with a reticulated pattern formed by incised lines. At either side of the panel are two vertical incised lines and a line of purple-red. Round the bottom of her dress is a narrow border, also incised. Round the edge of her shield, a row of purple-red dots; in the centre, two dolphins in white. Traces of purple-red on the top of the man's helmet also and on a strap across his breast. Most of the red has been abraded elsewhere. Behind each of the figures is a column with a Doric capital. Incised lines are freely used on both sides to indicate harness, muscles, decoration on helmets, clothing, quiver, etc. The composition recalls scenes of combats of Ajax and Cassandra.

The vase has been badly broken and repaired and a number of small pieces have been restored. It is by the same artist as *Corpus Vasorum*, *Br. Mus.*, III He, pl. 61, 1*a* and *b* and Poulsen, *Vases Grecs* as cited above, Fig. 13.

Second half of sixth century B.C. (**PL. XLIX**).

316. Small Attic or Boeotian black-figured amphora with red body. Accession No. C.661. Height, 0.184m. (7 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Flat foot; two-ribbed handles; sloping lip. Red clay. Decoration in black and white with incised lines. Top of foot, black. Just above the foot, a slender ray pattern. Crossing the upper part of the rays and encircling the vase is a wide band. Above this, a narrow band. Under the handles, on either side, two palmettes with a lotus bud and spiral tendrils between them. On the shoulder, between the handles, a tongue pattern. On the neck, on either side, two palmettes, one turned upward, the other downward, and each having a white dot near the bottom. Lip and exterior of handles, black.

On either side of the vase a female figure, probably a maenad, riding an ithyphallic ass to right. At her back are two trailing vine branches. One of the maenads is looking back. The flesh of the women, a patch on the nostrils, a strip under the bodies and a marking on the rumps of the asses, two dots below the vine branches, a dot above the head and another between the forelegs of one of the asses, and somewhat semicircular lines near the bottoms of the palmettes are white. The hair of the maenads projects above their heads and in knots at the back, and they wear heavy draperies. Incised lines are used to indicate the folds of the drapery, the bridle and reins, the eyes, and some of the muscles of the asses. They appear also on the heads of the maenads.

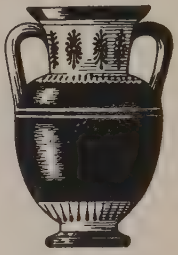
Foot broken and partly restored, also a small piece near the lip restored. The painting is rather crudely done.

Late sixth century B.C. (**PL. XXVII**).

317. Small Attic black-bodied amphora. Accession No. C.495. Height, 0.191m. (7 1/2 in.). Purchased from a collection in Kent, England.

Reddish clay. Two-ribbed handles. Decoration in black and purple-red. Above the foot, a purple-red band, from which a ray pattern rises. The body of the vase, back of handles, and inside of neck are painted solid black. Just beneath the handles are two narrow purple-red bands encircling the vase. On shoulder, between the handles, on either side at base of the neck is a black tongue pattern. On the neck, on either side, are four double palmettes.

Sixth century B.C.



317=C.495

318. Small Attic black-figured oenochoe with trefoil lip. Accession No. C.332. Height, 0.153m. (6 in.). From Corneto (Tarquinii). Formerly in the Bazzichelli Collection. Sturge Collection.

There is a sharp ridge on the neck showing that the neck was made and put on separately. Decoration, black, white, and purple-red. Incised lines. Just above foot, a ray pattern. On shoulder, above scene, a tongue pattern. On neck, vertical zigzag lines.

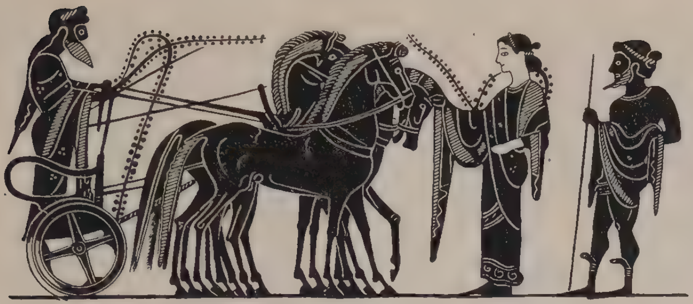
Heracles and Andromache or Hippolyte. Heracles, clad in chiton and lion's skin, with left foot advanced, seizes the Amazon by the helmet with his left hand, and is about to stab her with his sword which is drawn in his right hand. She faces him and is clad and represented in almost the same fashion as Penthesilea on No. 313. She wears a short chiton with a metal cuirass over it, indicated by incised lines and decorated with incised spirals. On her right arm she has a shield decorated with an angle and a crescent which are probably intended to represent a side view of a tripod showing one leg and one ring. Cf. device on shield of Athena on No. 304. She wears a helmet consisting of a bonnet with a high crest supported by an upright piece; a combination of such a bonnet and crested helmet as is worn also by one of the Amazons on No. 314. Her left hand is raised, but the artist has neglected to paint the spear which it should hold. She is advancing toward Heracles with right knee bent in front of her, and left knee almost touching the ground. Behind Heracles is a youth, draped in a chiton and a himation, holding a staff in his left hand. Behind the Amazon is a youth to right, but looking back to left. He wears a himation over his left shoulder and arm, and carries a spear in his right hand. Perhaps he is Iolaus.

Purple is used for lines on drapery, rim of shield, Heracles' beard, and fillets on youths' heads. White is used for the flesh of the Amazon, for straps, for hilt of Heracles' sword, for device on shield, on crest of helmet, for groups of three dots on the garments, and for row of dots at the bottom of the tongue pattern above the scene.

Second half of sixth century B.C. (**PL. XLIX**.

319. Black-figured oenochoe with trefoil lip. Accession No. C.841. Height, 0.178m. (7 in.). Petroncini Collection. Purchased in Rome in 1923.

Decoration in black, white, and purple-red. Incised lines. Handle, mouth, neck, lower part of body, and top of foot, black. Round the lower part of the



319=C.841

neck, just where it joins the shoulder, a band of purple-red. Round the shoulder, a small black tongue pattern. On the body under the handle, and at each side of the handle, trailing vine branches. On the front, a four-horse chariot with charioteer, who is bearded and wears a long chiton with dots embroidered on it in groups of three. He stands in the chariot and holds the reins in his hands. In front of the horses stands a female figure clad in a long chiton with a border of incised spirals round the bottom, and a himation. Her right hand is extended towards the head of one of the horses and one end of the himation hangs over her right arm. She has a purple-red fillet on her hair. In the background of the scene are trailing branches of vine. Behind the female figure stands a male figure, possibly Hermes, to left, holding a spear. He has a beard and his hair is bound with a purple-red fillet. He wears high shoes with the flaps turning over in front, a short chiton (?), and has a himation wrapped carelessly round the middle of his body with the ends hanging over his arms. White is used for the flesh of the female figure; purple-red on the beards and fillets of the male figures, and for the fillet on the female head, for the drapery of all three figures, on the horses' manes and bridles, also on the tail of one of the horses, and on the flaps of Hermes' shoes. Incised lines are used for the wheels, the pole, and on the body of the chariot, for the horses' legs and harness, also for their manes and the features of their faces, for the eyes and ears of the male figures, to indicate folds of drapery on all of the figures, and the borders on the drapery of the female figure. Just below the scenes, a narrow band of black, and a little lower down, a narrow band of purple-red.

Late sixth century B.C. (**PL. XXVII**).

320. Attic black-figured oenochoe. Accession No. C.328. Height with handle, 0.261m. (10 1/4 in.). Bought at Palermo. Sturge Collection.

The oenochoe has a round mouth and a high handle, flat on the interior, sloping from middle ridge on exterior. At either side of the handle, on the rim, are two metal-like projections. Red clay. Decoration in black, purple-red and white with incised lines. Below the scene two narrow purple-red bands encircle the entire vase.

The panel on the front of the vase is bounded at either side by a double ivy leaf pattern between two vertical lines. Above, it is bounded by a tongue pattern. On neck, between two ridges, lower purple-red, a meander pattern.

On panel: Dionysus riding a mule. Dionysus is clad in a himation and holds a *keras* and vine branches. He is riding sideways on an ithyphallic mule which is moving to left. Only his right leg appears. His head is turned to right. At the mule's head is a maenad clad in long chiton, and short himation over her shoulders and left upper arm. She is dancing to left but the upper part of her body is in front view, and her head, crowned with an ivy wreath, is turned to right. With her open hands she is gesticulating to right. Behind the mule is a bearded dancing satyr, bending well over to left, with his open left hand extended in front of him. He raises his right leg high and the outline of it may be seen over the hind part of the body of the mule. His right foot projects beyond the mule's hind legs. Behind the satyr a maenad is advancing to left. The upper part of her body is in front view, and her head, crowned with an ivy wreath is to right. She has her right hand raised over her head, palm upwards. She holds her left hand close to her breast. Behind her is a bearded satyr, moving to right, playing a seven-stringed cithara, with a mantle hanging in folds from his left arm beneath the lyre. Three black ribbons hang down from the lyre and a curving string, indicated by an incised line, is attached to the plectrum which he is supposed to hold in his right hand. In the background are vine branches. Purple-red is used for folds of drapery, for dots on the shawl of the maenad in front, on the ivy wreaths, for beards, and on the upper and lower bridges of the cithara.

White is used for the flesh of the maenads, for series of groups of three dots on the drapery, for under part of mule's body, and arms of the cithara. The shawl of the maenad in front is decorated with incised crosses.

The vase has been broken and repaired. Part of the face of one of the satyrs, and part of the lyre are missing and a small piece is missing at the back of the vase. Two small pieces have been chipped from the surface by lime explosions. For similar scenes see Walters, *Catalogue of Vases in the British Museum*, II, B 378, B 460, B 513, B 557.

Latter half of sixth century B.C. (**PL. L**).

321. Small Attic black-figured oenochoe with trefoil mouth. Accession No. C.665. Height, 0.114m. (4 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low, flat foot; ovoid body; flat handle rising slightly above the top; trefoil lip. On the front, in a panel bounded above by a short tongue pattern, by two lines on the right side, and by one line below and at the left side, a bearded satyr advancing to right. His left leg is raised high from the ground with knee bent. His right foot touches the ground and his right knee is bent also. His arms are both extended downward. Around him are trailing branches of vine.

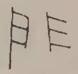
Mouth and handle broken and repaired.

Late sixth or fifth century B.C. (**PL. L**).

322. Attic black-figured lecythus. Accession No. C.329. Height, 0.20m. (7 7/8 in.). S. H. Janes Collection.

Flat foot; somewhat ovoid body; slightly sloping shoulder; rather flat handle made concave on outer side; high neck; spreading lip.

Red clay. Decoration in black and purple-red. Incised lines. Execution poor. Top of foot black with narrow band of red at outer edge. Lower part of body, back of handle, interior and exterior of lip, black. On shoulder, pattern of lotus buds with interlacing stems and dots between. Above, tongue pattern. Below the scene is a broad black band between narrow purple-red bands. On front of body is Dionysus seated to right on a stool. He is clad in a long chiton and himation, is bearded, and wears a wreath. In his left hand he holds a *keras*, and in his right, vine branches which fill the background. Behind him is a garlanded maenad clad in chiton and short himation, dancing to left, but looking back and gesticulating with her hands to right. In front of Dionysus is a satyr dancing to right, with left foot raised behind him, and head looking back to left. His breasts indicated by two incised circles are in front view. He wears a fillet. Purple-red is used for folds of drapery, fillets, and ivy wreaths, for beards, the upper edge of the *keras*, and the satyr's tail. Graffito on shoulder near handle, as shown in drawing. This lecythus belongs to type G 1 in Ure, *Sixth and Fifth Century Pottery from Rhitsona*, pp. 44-46, and is by the same artist who painted *op. cit.*, pl. XIV (80.234).



322=C.329

End of sixth century B.C. (**PL. L**).

323. Attic black-figured lecythus. Accession No. C.330. Height, 0.20m. (7 7/8 in.). Purchased in London. Form and decorative patterns similar to preceding.

Red clay. Decoration in black shading to red. Variations in shade are caused by firing. In centre Dionysus stands to right, clad in a long white chiton and himation, wearing a garland, and holding a *keras* in his left hand. Behind him is a maenad, clad in chiton and wearing a fillet, dancing to left, but turning her head and gesticulating to right. Dancing toward her is a satyr who is gesticulating with his hands and turning his head to left. In front of Dionysus is a draped maenad, to right, gesticulating with her hands, and turning her head to left, wearing a fillet. She wears a long chiton with white and purple spots. In front of her is a satyr advancing to right with left foot advanced, and also gesticulating. The background is filled with trailing vine branches with black grape clusters and white flowers or fruit. Eyes are in full front, although faces are in profile. Purple-red is used on beards, for dots on the drapery, for fillets, and wreaths. White is used for the flesh of the maenads, for the chiton of Dionysus, and for series of groups of three dots on the garments.

Latter part of sixth or early part of fifth century B.C. From same shop as Ure, *op. cit.*, pl. XIV (80. 241) Same thick-set and short figures. (**PL. L**).

324. Attic lecythus with black figures on a white ground. Accession No. C.331. Height, 0.235m. (9 1/4 in.). S. H. Janes Collection.

Thick round mouth with small opening. Red clay. Decoration in black, and purple-red. On the shoulder, four palmettes separated by three vertical rays. Above this, a tongue pattern. Above the main scene, three rows of dots.

The main scene consists of three riders on horseback to right. They are clad each, in a chlamys, carry two spears each, and wear crested helmets. The rear horseman has been repainted and a small piece seems to have been restored. Purple-red is used for folds of drapery and on the manes of the horses. In the background are vine branches. Cf. Gardner, *Vases in the Fitzwilliam Museum*, pl. 30, No. 133. Similar in style is the lecythus at Yale (No. 115 in Baur's catalogue) but the horsemen are not mounted.

Sixth or early fifth century B.C. (**PL. L**).

325. Small black-figured lecythus. Accession No. C.663. Height, 0.117m. (4 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Decoration in black with retouches of white, and incised lines. Round the edge of the thick flat foot, a narrow band of black. Upper part of foot and lower part of body, black. Above this, three to four bands of black. Outer part of lip and handle, black. On the front and side of the shoulder, a narrow tongue pattern. Below this, a longer tongue pattern extending to the handle. On the front of the vase, just below the shoulder, a meander pattern with two narrow bands below it. On the front of the vase, from left to right, a procession consisting of a satyr, a draped figure playing a lyre, another draped figure playing the double flute, and a centaur. The first three advance to right; the centaur is moving to right but his head is turned looking back. There are retouches of white on the lyre, possibly also on the flute, on the faces of three of the figures, on the feet of the two central ones, and on the upper part of the centaur's body. Incised lines are used to indicate folds of drapery, the strings of the lyre, features of the faces, the flutes, and markings on the bodies of the satyr and the centaur.

Lip broken off and repaired. Execution rather crude.

Sixth or fifth century B.C. (**PL. L**).

326. Small black-figured lecythus. Accession No. C.664. Height, 0.117m. (4 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Form and decoration similar to No. 325. The bands under the scene are, however, rather more carelessly executed. Patterns on shoulder and just below shoulder, similar to those on No. 325.

On the front of the vase, three upright figures, to right. From left to right a draped female figure, possibly a maenad, advances with left hand upraised toward a bearded draped male figure, possibly Dionysus. His left hand is extended toward a second draped female figure, possibly also a maenad, who advances to right but looks backward toward him. In the background are vine branches. White is used for the flesh of the women and for dots on their garments, for a garland on the head of Dionysus and folds on his drapery, and for a small dot in his left hand. Incised lines are used to indicate folds of drapery.

Sixth or fifth century B.C. (**PL. L**).

327. Small Attic black-figured lecythus. Accession No. C.672. Height, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Form rather similar to No. 335. Reddish buff clay. Decoration in black. Lip, lower part of the body, and top of foot, black. On the shoulder, two rows of tongue pattern, inner long, outer short. On the front of the body, three figures in black. In the centre is a draped figure, probably Dionysus, seated on a stool, and holding a cantharus. His head is turned backward toward an undraped figure which approaches him and is probably dancing. In front of Dionysus is a second undraped, dancing figure, the upper part of whose body is now missing. The vase has been broken, repaired, and partly restored at the back, and the handle is missing.

Sixth or early fifth century B.C. (**PL. L**).

MISCELLANEOUS LECYTHI

V CENTURY B.C. (Nos. 328-338)

328. Small Attic lecythus with white ground. Accession No. C.350. Height, 0.118m. (4 5/8 in.). Purchased in Athens.

Long neck; flat handle; flat shoulder; thick foot. Red clay, with white slip. Decoration in black. Edge of lip, exterior of handle, top of foot, interior of lip, all black. On shoulder, two rows of tongue pattern, upper short, lower long. On the body, a wide zone with a white slip, on front of which is decoration in black, consisting of short branches of ivy with leaves and berries on either side. Above this, between two black bands, a kind of checkerboard or lattice pattern with oblongs in black and white. For a very similar vase cf. Pottier, *Vases antiques du Louvre*, pl. 87, F 528; and No. 135 in the Fitzwilliam Museum, cf. Gardner's *Catalogue*.

Fifth century B.C. (**PL. L**).

329. Small lecythus with white ground. Accession No. C.349. Height, 0.118m. (4 5/8 in.). Purchased in Athens.

Form similar to No. 328. Red clay, originally covered with white slip much of which has been worn away. Decoration in black. Top of foot, back of handle, exterior of lip, and zone above foot, black. Two black bands inside lip. Remainder of body was covered with a white slip on front of which is a pattern consisting of design of double ivy leaves, between two narrow black bands. Above and below the ivy band, a lattice pattern; on shoulder, two rows of tongue pattern, upper short, lower long.

Fifth century B.C. (**PL. L**).

330. Small lecythus with white ground. Accession No. C.348. Height, 0.159m. (6 1/4 in.). Purchased in Athens.

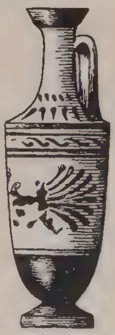
Form similar to No. 328, but larger. Red clay with white slip. Decoration in black. Incised lines. Black band round edge of foot. Top of foot and lower part of body, black; back of handle, interior and exterior of lip, also black. On front of body, on white ground, three palmettes. Below this, a band of black between two narrow bands of black all round vase. On shoulder, a double tongue pattern, upper short, lower long.

Fifth century B.C. (**PL. L**).

331. Small lecythus with white ground. Accession No. C.506. Height, 0.111m. (4 3/8 in.). Purchased in a collection from Kent, England.

Form similar to the preceding. Red clay with white slip. Decoration in black and purple-red. Top of foot and lower part of body, black. Over the upper part of this black are two narrow encircling purple-red bands. Back of handle, interior and exterior of lip, also black. On front of body, on white ground, traces of three palmettes. Below these, one narrow band of black. Above them, a row of chain of loops with two bands above and two below. On shoulder, a careless tongue pattern, above which are eight short black lines.

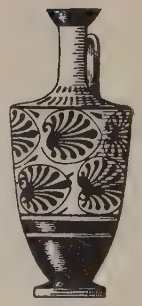
Fifth century B.C.


331=C.506

332. Small lecythus with white ground. Accession No. C.508. Height, 0.086m. (3 3/8 in.). Purchased in a collection from Kent, England.

Form similar to the preceding but shoulder flatter, and foot thinner. Decoration in black and purple-red. Foot, lower part of body, back of handle, and lip, black. Round middle of body is a thick white slip. On the front five palmettes, running horizontally, are painted in lustrous black, three above and two below. On the shoulder, a black tongue pattern, with short strokes above.

Fifth century B.C.

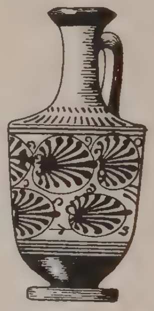


332=C.508

333. Small lecythus with white ground. Accession No. C.507. Height, 0.083m. (3 1/4 in.). Purchased in a collection from Kent, England.

Very similar in form, style and decoration to the preceding, except that the surface is dingy.

Fifth century B.C.

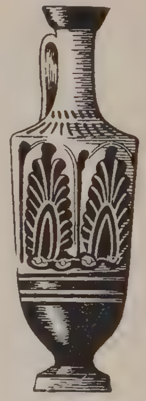


333=C.507

334. Small lecythus. Accession No. C.505. Height 0.149m. (5 7/8 in.). Purchased in a collection from Kent, England.

Red clay. Decoration in black, purple-red, white, and incised lines. Top of foot, lower part of body, back of handle, exterior of lip, black. On the shoulder is a tongue pattern with a series of short parallel lines above it. On the front of the body are three vertical palmettes enclosed in white arches and having white dots below. On the palmettes, incised lines and purple-red.

Fifth century B.C.



334=C.505

335. Small Attic lecythus with white ground. Accession No. C.670. Height, 0.102m. (4 in.). Petroncini Collection. Purchased in Rome in 1923.

Form similar to No. 327. Red clay with white slip partly worn away. Decoration in black. Lip, exterior of handle, lower part of body, and top of foot, black. On the shoulder, two rows of tongue pattern, inner short, outer long. Round the upper part of the body, a wide zone with a white slip, on the front of which is decoration in black consisting of three palmettes above and two below, with three strokes at either side. Above the palmettes, two narrow black lines. Below the palmettes, three black bands encircling the vase. For a somewhat similar vase cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, No. 117. Cf. also No. 332 and No. 333 in the present catalogue.

Fifth century B.C. (**PL. LI**).

336. Small Attic lecythus with white ground. Accession No. C.671. Height, 0.092m. (3 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form somewhat similar to No. 335, but not quite so slender. Greyish tan clay apparently with white slip, which is now soiled and dingy. Decoration in black. Lip, exterior of handle, lower part of body, and top of foot, black. On the shoulder, two rows of rays, inner short, outer long. Round the body, a wide zone with a white slip, on front of which is decoration in black similar to that on No. 335. Above the palmettes, two narrow lines; below, three black bands.

Fifth century B.C. (**PL. LI**).

337. Small lecythus. Accession No. C.677. Height, 0.165m. (6 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Somewhat similar in form to No. 324, but the foot is thicker and the shoulder more flattened. Red clay. Decoration in black. Lip, exterior of handle, wide band round body, lower part of body, and top of foot, black. On the shoulder, two rows of rays, inner short, outer long. Across the front, just below the shoulder, a band of meander. Above this, two narrow bands; below, one. Below the wide band of black which encircles the vase, across the front, a band of zigzags with a line above and below.

Fifth century B.C. (**PL. LI**).

338. Lecythus. Accession No. C.678. Height, 0.254m. (10 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Cylindrical body; thick foot, concave underneath; long neck; bell-shaped mouth. Body, foot, neck, outer part of lip, and outer side of the handle covered with lustrous black. Shoulder red, decorated with five palmettes in black with slender stems. The one at the centre is turned downward towards the body of the vase, the two at each side turn upward towards the neck. Just above the palmettes, a narrow band of black around the front and sides of the neck. Dent below the shoulder, on the front, probably caused by another vase resting against the lecythus while in the kiln. A little of the paint has been abraded as if the two pieces stuck together while firing. Foot broken off and put on again with a rather clumsy repair.

Fifth century B.C. (**PL. LI**).

SCYPHI AND MISCELLANEOUS VASES

VI-IV CENTURIES B.C. (Nos. 339-348)

339. Squat lecythus with textile pattern of lozenges with white dots Accession No. C.387. Height, 0.073m. (2 7/8 in.). Purchased in Athens.

Plump body with base-ring; slight moulding at foot of neck. Red clay. Mouth and handle, black. Vertical stripes of white down neck alternating with lines of black. Body covered with lattice pattern of black, with dots of white at points of intersection of black lines. Two black rings round neck. Marks of the wheel may be seen on the bottom. The little vase is smaller than, but similar to one in Edgar, *Catalogue général du Musée du Caire, Greek Vases*, LVI, pl. XII, No. 26204; cf. also *Compte Rendu de St. Pétersbourg, Atlas* 1863, pl. 2; Reinach, *Répertoire*, I, p. 17, No. 36; *Archäologischer Anzeiger*, XXXIII, 1918, p. 6, Fig. 4; p. 17, Fig. 16. Similar vases are 42951 in the Villa Giulia Museum, Rome; two in Bologna; No. 158 and B 577-579 in the Louvre; No. 1762 in the Cesnola Collection in the Metropolitan Museum. Cf. also *Corpus Vasorum, Oxford*, III I, pl. XL, 9 and references p. 31.

Fourth century B.C. (**PL. L**).

340. Small lecythus with black body. Accession No. C.669. Height, 0.102m. (4 in.). Petroncini Collection. Purchased in Rome in 1923.

Long neck; flat handle; slightly sloping shoulder; flat foot. Reddish clay. body, foot, upper part of foot, and handle, black. Shoulder in the colour of the clay with two rows of tongue pattern in black, the inner short, the outer long. Round the body, two narrow bands in dark purple-red; one just below the shoulder, the other lower down.

Lip and part of foot restored. Mouth and half of neck also modern.

Fifth century B.C. (**PL. LI**).

341. Lamp-filler or feeding-bottle. Accession No. C.836. Height, 0.07m. (2 3/4 in.). Walter Massey Collection.

Rather high foot; deep bowl with top partly closed in, leaving an orifice about an inch and a half in diameter; loop-shaped handle at one side; long narrow nozzle, (broken and part missing) with small orifice at end.

Foot and lower part of the bowl covered solidly with black. On top, scrolls in black, firing sometimes to red. The technique is black-figured, as Ure classifies a similar vase, rather than red-figured as Walters characterizes a similar specimen.

Cf. Ure, *Black Glaze Pottery from Rhitsona in Boeotia*, p. 54, No. 30, pl. XVII; Walters, *Catalogue of Lamps in the British Museum*, p. 219, No. 1438., Fig. 346. For form cf. also Lau, *Die griechischen Vasen*, pl. XX, No. 4. Walters thinks that vases of this kind are lamp-fillers, but others, for example Ure, consider them cups for feeding babies or invalids. For a late Corinthian example cf. Sieveking-Hackl, *op. cit.*, pl. XII, No. 349, where it is called a feeding-bottle. Cf. also Nos. 361 and 453 at Yale, the latter called in Baur, *Catalogue of the Rebecca Stoddard Collection of Greek and Italian Vases*, p. 227, a nursing-bottle and rattle, fourth century B.C. Cf. Pellegrini, *Museo Civico di Bologna, Catalogo dei vasi antichi dipinti*, p. 67, Fig. 67, No. 401, which is a small vase with a flat handle and spout at one side. I have seen three similar infant-feeders in Munich, one numbered 175; one in the Louvre; one in Brussels; and one in the Royal Scottish Museum at Edinburgh. An infant-feeder, in the Cesnola Collection in the Metropolitan Museum (No. 1756) is a small black vase with a flat handle and spout at one side, on the top of which are crescents in black. Cf. in Metropolitan also, (bequest of E. C. Moore), No. 189, which the label calls an Apulian lamp-feeder. Cf. four similar infant-feeders or invalid cups in Boston, B 582 in the Louvre and several in the Fitzwilliam Museum, Nos. 217, 218 in Gardner's *Catalogue*, and two with perforated tops in Munich; also Scheurleer, *Catalogus eener Verzameling Egyp. Gr. Rom. en andere Oudheden*, pl. XXXV, No. 15.

Fourth century B.C. (**PL. LI**).

342. Guttus or lamp-filler. Accession No. C.837. Height, 0.06m. (2 3/8 in.).

Deep bowl curving inwards to ribbed base. Top partly closed in and curving downwards to orifice, 0.025m. (1 in.) in diameter. Ribbed loop-shaped handle on side at right angles to nozzle with orifice at end. The whole exterior is covered solidly with black.

Fourth century B.C. (**PL. LI**).

343. Guttus or lamp-filler. Accession No. C.883. Height, 0.055m. (2 1/4 in.). Orifice on top, 0.025m. (1 in.) in diameter. Purchased from Sam Fenton, in London in 1927.

Similar to preceding vase except that spout is longer, handle-loop projects above top of vase and is not ribbed. The base is not ribbed and is convex, not concave as in previous example. The black glaze is worn away in many spots. For literature on this and preceding vase as possible feeding-bottles cf. No. 341 above.

Fourth century B.C. (**PL. LI**).

344. Black-figured Attic scyphus of poor workmanship. Accession No. C.353. Height, 0.127m. (5 in.). Diameter, 0.172m. (6 3/4 in.).

Interior black. Exterior shows:

(*a*) Figure of man facing boy and tempting him. Man bearded, has left hand raised. Boy partly draped. Above hangs a garland (?) on either side. Such groups of man and boy occur frequently from the second quarter of the sixth century on, with varying degrees of intimacy, cf. for references J.H.S. XLIX, 1929, p. 260.

(*b*) Similar scene. Single palmette at either side of each handle. Under handles combination of palmette and lotus, conventionalized; cf. No. 291. Vase has been broken and repaired and a small piece is missing. Careless drawing, and workmanship poor throughout. The shape, the combination of the horizontal palmette of this rare type and the lotus beneath the handle, the subject, and style, make it likely that this is from the same shop as Ure, *op. cit.*, pl. XVII (18. 76).

Late sixth century B.C. (**PL LII**).

345. Black-figured Attic scyphus of poor workmanship. Accession No. C.352. Height, 0.114m. (4 1/2 in.). Diameter, 0.172m. (6 3/4 in.).

Very deep bowl; low foot; horizontal handles. Red clay. Design in black. Interior of vase is covered with paint which on account of uneven temperature has fired partly black, partly red.

Exterior:

(*a*) Heracles fighting the queen of the Amazons, who wears a short chiton and a helmet. Heracles wears a lion's skin and holds a club in his right hand. In the background, branches of the vine.

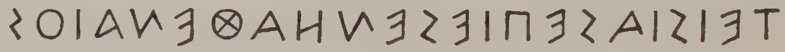
(*b*) Similar design. The drawing is very careless. The Amazon, though in a position similar to the one in (*a*), has one hand raised and holds a spear. On either side of each handle a single palmette. The bottom shows concentric circles. The firing was very defectively executed and the iron oxide slip which the decorator intended to fire black, has turned irregularly black and red, on account of the uneven temperature in the kiln. The vase looks as if it might have stood in another, while being fired, as the rim of red is rather evenly shown around the lower part of the body, on the exterior. The upper part of the vase shows decoration in black, the lower in red. As a whole it is a rather interesting example of imperfect firing.

Careless Attic style. For similar form, style, and workmanship, cf. Ure, *Black Glaze Pottery from Rhitsona in Boeotia*, pl. IX, 3 (.07) and 36.7 (.095); and *Corpus Vasorum, Copenhague, Musée National*, III H, pl. 119, 1-5 and our No. 282 above.

Late sixth or fifth century B.C. (**PL. LII**).

346. Large scyphus or cotyle with long handles curving up to the level of the top of the vase. Found at Tanagra. Accession No. C.318. Height, 0.194m. (7 5/8 in.). Diameter, 0.26m. (10 1/4 in.). Formerly in the Van Branteghem Collection. Froehner, *Van Branteghem Sale Cat.*, No. 206. Sturge Collection.

Clay, reddish buff. Decoration in brilliant black, purple-red, white and incised lines. Much repaired and repainted. On the base, two purple-red circles over the black. Around the base, a ray pattern between purple-red bands. Rays with points upwards are painted alternately solid and in outline. Where the two ends of the pattern meet under one handle, there are two solid black rays together. Around the exterior of the lip, which is slightly set off from the body of the vase and has a concave curve, a beautiful highly conventionalized wreath of laurel leaves (painted purple-red, with incised lines) and berries (painted white at the end of incised lines). A purple-red band runs through the middle of the pattern and there is another below it. Under the lower purple-red band, near one of the handles, running retrograde from it, is the signature of the Athenian potter Teisias with the ethnicon which rarely occurs in such inscriptions:



346=C.318

The inscription is in the archaic Attic alphabet of the sixth century B.C., probably not the fifth as Froehner says in the *Catalogue of the Van Branteghem Collection*, No. 206, where the vase is mentioned. The form of E is older than on the other signed vases of Teisias, cf. *British School Annual*, XIV, pp. 292 f.; p. 305, n. 2; *Journal of Hellenic Studies*, XXIX, pp. 320, 338, 348 ff; *Archaiologike Ephemeris*, 1912, pp. 104 ff; and Hoppin, *Handbook of Greek Black-figured Vases*, pp. 348, 349, where by our permission the Toronto vases are also included. The omission of omicron in ἐπ(ο)ίεσεν is an ancient mistake rather than a case of itacism. There is no room to restore the omicron as Hoppin does. The H A is rather a contraction of the article with the following vowel or an omission of omicron than an aspiration of Ἀθεναῖος such as we have in ἄθλων on a bronze hydria in the Metropolitan Museum (*Antike Plastik, Walther Amelung zum sechzigsten Geburtstag*, 1928, p. 185, n. 3). Undoubtedly Rayet is referring to this vase and the next one in *Revue Archéologique*, XXIX, 1875, p. 173, but he wrongly speaks of a fragment of a black crater. Probably the scyphus, not a crater, was in fragments at the time and had not been repaired (some of the pieces being modern). Klein, *Die griechischen Vasen mit Meistersignaturen*, p. 212, No. 1, likewise calls the vase a crater. Ure, *Black Glaze Pottery from Rhitsona in Boeotia*, p. 10, says that Mr. Talbot Ready bought this vase and the next at the Van Branteghem sale, that they were resold and cannot be traced. For a similar scyphus, somewhat smaller, also from Boeotia, cf.

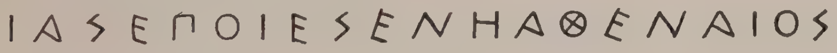
Ure, *op. cit.*, p. 10, pl. VI, 31.217. The pattern around the lip there is exactly the same as on this scyphus. Froehner *l.c.* wrongly calls it olive. The form of the vase also is so similar that we can say that the Rhitsona scyphus also comes from the factory of Teisias. The Toronto vase is one of the earliest of the signed vases, as it has a more archaic form of E. Teisias is an Athenian and here does not use the Boeotian alphabet, which has an alpha with broken bar. He probably, however, had his factory in Boeotia, as most of his signed vases have been found there, most of them are Boeotian shapes, and some have the Boeotian alpha. If he had worked at Athens, it would not have been necessary for him to sign himself as an Athenian. On the question as to his home see *Journal of Hellenic Studies*, XXIX, 1909, p. 348.

Second half of sixth century B.C. (**PL. LII**).

347. Scyphus or cotyle. Accession No. C.319. Height, 0.225m. (8 7/8 in.). Diameter, 0.299m. (11 3/4 in.). Found at Tanagra. Formerly in the Van Branteghem Collection. Sturge Collection.

Larger than previous example. Flatter base, no off-set lip. Handles are horizontal, projecting straight out from edge of lip.

Clay, buff. Decoration in brilliant black glaze and purple-red. The vase has been much broken, but has been repaired with some modern pieces and some repainting. On the bottom, on reddish buff ground, two black circles around dot at the centre, then at a distance of 0.02m., three narrow red circles, and at a distance from them of 0.023m., near outer edge, a red and black band. The foot is painted black on the bottom as well as on the top. Above the foot, a broad purple-red band and then a border (0.03m. high) of narrow vertical black lines on buff ground all around the vase. The vase is not a fragment any more than is the previous scyphus, nor a crater as is said in *Revue Archéologique*, XXIX, 1875, p. 173, where we read "Chose curieuse, cette même signature se retrouve sur un morceau d'un autre cratère, également noir, mais sans aucun ornement, et cette fois elle est écrite de gauche à droite. . .Ces deux fragments se trouvent à Athènes, dans des collections particulières que la rigueur de la loi grecque m'oblige à ne pas désigner". Klein, *Die griechischen Vasen mit Meistersignaturen*, p. 212, No. 2, also speaks of the Toronto vase as a crater and thinks it is decorated as is the previous example, with an olive wreath. Ure, *op. cit.*, p. 10, note 3, says that these two scyphi were bought by Talbot Ready at the Van Branteghem sale (cf. Froehner, *Catalogue of the Van Branteghem Collection*, No. 207) and were resold and cannot be traced. Talbot Ready recognized that there was no wreath on this one. Near one of the handles, but a little below it, is an inscription running, in this case, from left to right:



347=C.319

The first four letters of the inscription, at the left, are missing, though there are remains of the ≶. In the space where they once were is a restoration of plaster. The name of the potter is easily restored from the previous scyphus as Teisias. Note that Teisias here does not omit the omicron in ἐποίεσεν as on the previous vase.

On the inscription see remarks on No. 346. This scyphus is, like the preceding, an early example from the factory of Teisias. Cf. Hoppin, *Handbook of Greek Black-figured Vases*, p. 350.

Date, second half of sixth century B.C. (**PL. LII**).

348. Small cantharus. Accession No. C.359. Height, 0.12m. (4 3/4 in.), including handles, 0.09m. (3 1/2 in.), without handles. Bought at Tanagra, in 1864. Sturge Collection.

Rather flat base and small foot with ridge. The vase has concave curving sides and wide flaring mouth. The high curving metal-like handles are channeled on the outside, rather flat on top, with cross sections connecting them with the lip of the vase, and projecting knobs on the outside near the bottom.

Clay buff. Decoration in fine black glaze firing to red on one side. The sections of the handles remind one of Sieveking-Hackl, *op. cit.*, p. 40, Fig. 52; Collignon-Couve, pl. XXVI, No. 630; Buschor, *Griechische Vasenmalerei*, Fig. 89, and the whole unusual shape is paralleled by the Teisias canthari, also from Boeotia (Ure, *Black Glaze Pottery from Rhitsona*, p. 9, pl. VI, 18. 134, 135, 233 and knobs on pl. VI, 18. 250). Cf. also *British School Annual*, XIV, pp. 292-294, pl. X. The similarity is so great that perhaps the Toronto cantharus is from the factory of Teisias, as also probably the similar cantharus in Boston (01.8081 = Coolidge photo 1640). It certainly is in the style of his canthari but it would probably date later than 500 B.C. Cf. also Edgar, *Catalogue général des antiquités égyptiennes du Musée du Caire*, Vol. LVI, pl. XIII, No. 26.218; Zervos, *Rhodes*, p. 177, Fig. 375. (**PL. LI**).

PANATHENAIC VASES

VI-V CENTURIES B.C. (Nos. 349, 350)

349. Panathenaic amphora. Accession No. C.336. Height, 0.623m. (24 1/2 in.). Gift of Sir Alfred Mond (now Lord Melchett).

The form is less slender than the following vase; handles are larger and higher; body is thicker and tapers more rapidly to the bottom. The foot is different and is echinus-shaped; neck, higher; mouth, wider. The form is somewhat like Brauchitsch, *Die Panathenäischen Preisamphoren*, p. 30, Fig. 10.

Red clay. Decoration, black, purple-red and white, with incised lines. The vase has been much repainted. The surface is cracked in places and scaling off. Above the foot, a ray pattern, bounded at the top by a broad purple-red band. Beneath the panels, a broad purple-red band that encircles the vase. On the obverse, the panel is bounded at top by a tongue pattern alternating purple-red and black. On reverse, between the panel and the tongue pattern, a broad black band. At base of neck, a purple-red ridge. On neck, between handles, a frieze of double palmette and lotus buds separated by a chain.

(*a*) Panel bounded by black vertical lines at either side, representing Athena Promachus between two columns. The Doric column has three incised annulets near the top of the shaft, and nicely curving echinus and abacus. They are surmounted by cocks with purple-red combs facing each other. Their eyes are indicated with a single circle. They are more slender and less archaic than the cocks on the following vase. There is no inscription, as on that vase, and for these reasons Brauchitsch excludes such vases from his monograph. Perhaps such vases were not official but were meant to amuse lovers of vases and to decorate their living and dining-rooms; or possibly the inscription was forgotten by the painter.

Athena stands to left, clad in long chiton and aegis with a fringe of snakes. The farther side of her garment at bottom is indicated by a broad curving purple-red band. The folds of her chiton are indicated by wavy, vertical, incised lines. At about the height of the knee is a series of two horizontal incised lines. The lower edges of the folds at the bottom of the chiton are indicated by wavy incised lines. The chiton is decorated also with many purple-red dots.

On the aegis there is a border of an incised wavy line between rows of white dots, and the scales are indicated by incised semicircles. Athena wears an Attic helmet, with a high crest. It is decorated with purple-red at the front end of the crest, and also at the bottom of the crest behind. The crest has a frieze of incised spirals. The top is cut off by the upper end of the panel, as on the following vase. Over the helmet is a purple-red fillet, and the helmet has cheek-pieces which are lacking on our other example.

Athena brandishes a spear in her raised right hand. The spear is not drawn in front of her face as on the other vase, but her hand is painted as if it were her left hand. On her left arm she carries a round shield with a broad solid purple-red border.

On the shield is a chariot-box in white which is somewhat similar to the device shown on the shield on pl. XVII of Gardner, *Catalogue of Vases in the Fitzwilliam Museum.* Ernest Gardner calls it a prow. Cf. also the device on shield on a cylix in the Louvre which is interpreted as a chariot-box, Hoppin, *Handbook of Attic Red-figured Vases*, II, p. 115. For the same symbol on Panathenaic vases, which Gerhard calls a chariot-box, cf. Gerhard, *Etruskische und Campanische Vasenbilder*, pl. B, Nos. 9 and 17. The same design occurs also on Panathenaic vases in Boston (P.9116, 01.81.27 from the Forman Collection = Coolidge photo 450), in Munich (485, 491), in the British Museum (B 146, *Corpus Vasorum, Br.*

Mus., III He, pl. 6, 3a), and also on a vase in the Metropolitan Museum. Cf. also Brauchitsch, *Die Panathenäischen Preisamphoren*, p. 41; *Annali*, II, p. 220, No. 13; *Corpus Vasorum, Louvre*, III He, pl. 2, 2; Chase, *Harvard Studies*, XIII, p. 101, LXXII, gives a list of examples known to him. On p. 117, CCVIII, Chase puts Fitzwilliam Museum No. 55, published in the *Catalogue* (pl. XVII, p. 30), under prow of ship, but this is rather a chariot-box. Brauchitsch, *Die Panathenäischen Preisamphoren*, pp. 115-120, in discussing devices on shields on Panathenaic vases mentions no such device as we have here, though No. 59 in his catalogue, *Annali*, II, p. 220, No. 13 has the forepart of a chariot. The flesh of Athena is white, and well preserved. The type of the Athena and of the whole panel agrees very closely with series 4 of Brauchitsch which is dated 525-515 B.C.

(*b*) A foot race. Four nude men, the foremost and the third one with purple-red beards are racing to right raising the left leg high, with knee bent and stretching upward the corresponding hand. The right hand is held well back and downwards. All have fairly short hair, except the second one, whose hair falls in locks behind and in front of the ear. All have a purple-red band across the front hair and eyes rendered with two circles. The eyes and breasts are in front view although the figures are in profile. Many incised lines are used. The upper parts of the bodies have been much repainted. For similar foot races on Panathenaic vases cf. *Monumenti*, I, pl. 22; Vol. X, pl. 48, f 6 and 7; pl. 48, l and m; Rayet et Collignon, *Histoire de la céramique grecque*, p. 131, Fig. 60; cf. Miss Richter, *Handbook of the Classical Collection in the Metropolitan Museum*, No. 14.130.12, p. 80; Walters, *Catalogue of Vases in the British Museum*, II, B 137 (*Corpus Vasorum, Br. Mus.*, III He, pl. 4, 1b, with elbows in), which shows also four nude runners running to right; also a late Panathenaic amphora, B 609, with three nude beardless runners (*Corpus Vasorum Br. Mus.*, III Hf., pl. 4, 2b); and B 611. Cf. also Gerhard, *Etruskische und Campanische Vasenbilder*, pl. A, No. 12; pl. B, Nos. 8 and 12; *Notiziario Archeologico*, I, 1918, p. 113; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 129, Fig. 92. Cf. *Corpus Vasorum, Louvre*, III Hg, pl. 2, 8; 3, 3, and Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pls. 14, 15; Schmidt *Archaistische Kunst*, pl. 1, 2, where the opposite hands from legs are extended in one case. Cf. also one with three runners in Bologna from the sepolcreto Arnoaldi; A.1703 with the archon's name Polyzelus and R.229 in Brussels (*Corpus Vasorum, Bruxelles, Cinquantenaire*, III He, pl. 13, 4a, pl. 14, 3b); and one from the Cyrenaica in the Sèvres Museum. Cf. the list of vases cited by Brauchitsch, *op. cit.*, pp. 139-142, and Hyde, *Olympic Victor Monuments and Greek Athletic Art*, pp. 190 ff. The four runners on the Toronto Vase are so similar to four of the five runners on a Panathenaic vase in Munich (1453) that the two vases must be by the same artist. Schaal, *Griechische Vasen*, I (*Schwarzfigurig*), 1930, pl. XXIX, 51, pictures the vase.

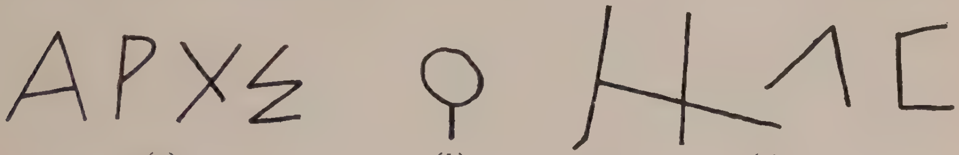
Sprinters and not long distance runners are represented, for the latter usually hold their arms close to their sides as on the Boston vase (Coolidge photo 448) and some of the above. One runner seems to be advancing by leaps and bounds with arms and fingers spread-eagle. They are running well on the balls of the feet, with the heels somewhat higher than in the long race. In modern foot races, as always also in antiquity, the arms are of great service in sprinting, but the right arm moves with the left leg. The runners are generally so represented on later Greek vases and even occasionally on sixth century vases. Cf. Gardiner, *Greek Athletic Sports and Festivals*, pp. 281-283. A later Panathenaic vase in Boston, for example, shows runners with hands and legs on the same side advanced, but such incorrect renderings are due perhaps to artistic causes. See also *Corpus Vasorum, Copenhague Nat. Mus.*, III H, pl. 104 (by same artist as Toronto vase); *Musée Scheurleer*, III Hd et e, pl. 1, 5.

The depression on the body of the vase, on the upper part of the second runner, was probably made while the clay was soft.

End of VI century B.C. Somewhat earlier than the next vase. (**PL. LIII**).

350. Panathenaic amphora. Accession No. C.335. Height, 0.642m. (25 1/4 in.). Sturge Collection. Perhaps from Jekyll collection.

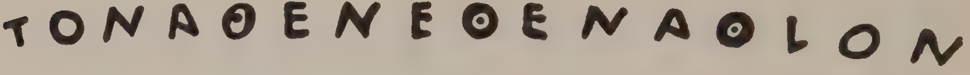
Designs, black on red panels, with incised lines, and on obverse, purple-red and white accessories. On the obverse the panel is continuous with the neck of the vase; on the reverse it is separated by a black border. On the neck, above, a purple-red ridge, and a double palmette-lotus pattern, connected by a cable in the middle. On the bottom of the vase, graffiti. On one side above ♀ are the letters APX≶; on the other, HΛ⊏. For the purpose of such inscriptions see Hackl, *Merkantile Inschriften auf attischen Vasen* (*Münchner archäologische Studien dem Andenken A. Furtwänglers gewidmet*). The graffiti were put on probably after the vase left the pottery, the dipinti in the pottery. Above the foot, rays bounded by a purple-red band above. Under the panels, a purple-red band that encircles the vase. Just below the ridge on the neck, on either side, a tongue pattern of alternating black and purple-red, on the reverse separated from the panel by a broad black band.



(*a*) (*b*) (*c*)

350=C.335

(*a*) Athena to left, between two Doric columns, in a panel bordered on either side by a narrow vertical black line. Each column tapers upwards and has echinus and abacus, and two incised annulets near the top of the shaft. Each is surmounted by a cock with a purple-red comb and a purple-red patch on the body. The cocks face each other. Their eyes consist of two circles and are in full front. Athena Promachus strides to left, as on the earlier Panathenaic vases. Her left foot is advanced, and she brandishes in her raised right hand a lance which is incorrectly painted across the left side of her face and her left eye. Her left arm bears a round shield decorated on the rim, between incised lines, with purple-red dots, as is usual with vases of this series, and on the centre with the device of a snake, to left, with open mouth showing tongue, originally painted white (which has disappeared). For the snake as a device on the Panathenaic vases cf. Walters, *Catalogue of Vases in the British Museum*, II, B.133, B.137 (*Corpus Vasorum, Br. Mus.*, III He, pl. 2, 1a and pl. 4, 1a); Chase, *Harvard Studies*, XIII, pp. 119-120, CCXXV; Brauchitsch, *Die Panathenäischen Preisamphoren*, Nos. 3, 29-33, 43, p. 118 and No. 3 on plate at back of the book. It seems to occur only on the later examples of the older series of Panathenaic vases. Athena is a long slender figure, taller than on the earliest vases, with archaic face and features. She is clad in a long chiton with short sleeves decorated with vertical and horizontal incised wavy lines, with crosses in the sections from the hips to above the knees, where there is a frieze of pot-hooks between two series of two lines. Below this are vertical wavy lines with crude circles or semi-circles here and there, and toward the bottom, series of three short horizontal lines. At the lower edge there is an incised wavy line which indicates the ripple of the skirt. Such zigzag folds occur often on late black-figured vases (cf. Gerhard, *Auserlesene griechische Vasenbilder*, pl. CXXXVI). Over the chiton Athena wears an aegis decorated with an incised wavy line near the edge and covered with half-circles to indicate scales. There is a painted fringe of snakes as usual. She is long-haired and one long tress falls over the aegis. She wears an Attic helmet without cheek-pieces but with high crest, decorated with a row of white dots, a band of incised pot-hooks, and a purple-red edge. The crest projects so high into the tongue pattern that it is cut off by the black above. The face, right arm, and feet of Athena still bear traces of white. To the right of the left column is the usual Attic inscription with letters at right angles to the column, as on the earlier Panathenaic vases, and not κιονηδόν as on the later specimens, on many of which the archon's name is added. TON AΘENEΘEN AΘLON, "prize of the contests at Athens". For similar scenes cf. *Monumenti*, X, pl. XLVIII, C-D.; Brauchitsch, *op. cit.*, Nos. 18, 27, etc.


TONAΘENEΘENAΘLON

(*d*)

350=C.335

(*b*) Horse-race: Two nude jockeys, somewhat repainted. Part of face of rear rider, modern; his profile, however, ancient. The riders are without stirrups or saddle, with short hair flying in the wind (on similar vases it is hardly long, as is said by Walters, Gardiner and others. Cf. Walters, *Catalogue of Vases in the British Museum*, II, B.133 for example). They are riding at full gallop on horseback to right. These jockeys were often boys only sixteen or seventeen years old, chosen for their light weight, and they rode not for themselves but for the owners of the horses, who received the prize (*Pausanias*, V, 8, 3; VI, 13, 6). Each has a three-thonged whip which he brandishes with his right hand above his head. (In the similar scene in Walters, *Catalogue of Vases in the British Museum*, II, B.133, the rear rider holds his downwards). There is a horse-race with three jockeys on No. 07.286.80 in the Metropolitan Museum, a Panathenaic vase by the same artist as the Toronto one. Cf. *Monumenti*, I, pl. XXII; and Brauchitsch, *op. cit.*, p. 26. The horses have their forelegs well raised and are in the style of the Eucharides Painter. The bridles and bits are marked by incised lines, which are also used for the manes and inner markings.

The vase is in form and subject similar to the Panathenaic vase in Walters, *Catalogue of Vases in the British Museum*, II, B.133, (*Corpus Vasorum, Br. Mus.*, III He, pl. 2, 1b), except in minor details. It surely is by the same hand. On the British Museum vase, the rear rider looks forward, whereas on the Toronto vase he is looking back as if other horses were following, to suggest that more than two horses are competing. There is much action in the rendering of the race, and the horses with short heads and big bodies are well placed, though the hind legs are too long. The horses' mouths are open and the jockeys seem to be urging them on with animation. For scenes of horse-racing on Panathenaic vases, generally in pairs (though on the Panathenaic vase in the Metropolitan there are three jockeys), see Rayet et Collignon, *Histoire de la céramique grecque*, p. 131, Fig. 60; *Monumenti*, I, pl. XXI, XXII; Walters, *Catalogue of Vases in the British Museum*, II, B.133; Brauchitsch, *op. cit.*, Nos. 4, 27, Figs. 9, 29, 38, 44, 97. No. 44 has four riders, No. 97, which is later, three. See also, Gardiner, *Greek Athletic Sports and Festivals*, pp. 460 f.; Miss Richter, *Handbook of the Classical Collection, Metropolitan Museum*, p. 80. The series is well discussed by Brauchitsch, *op. cit.*, pp. 132-134, who assigns most of them to an older series (VI) which he dates from 515 to after 500 B.C. Our vase also dates from the beginning of the fifth, and quite accords with the characteristics given by Brauchitsch, *op. cit.*, pp. 25-26 for his series VI. For the horse-race on Panathenaic Amphoras, cf. also Gerhard, *Etruskische und Campanische Vasenbilder*, pl. A, No. 4, and pl.

B, Nos. 26 and 32; *Corpus Vasorum, Louvre*, III Hg., pl. 1, 4. For the literature on Panathenaic vases, see works cited by Robinson, *American Journal of Archaeology*, XII, 1908, pp. 47 f.; XIV, 1910, pp. 422 f.; XV, 1911, pp. 504 f.; *Corpus Vasorum, Br. Mus.*, III He, p. 3; and bibliography in Rostovtzeff, *Journal des Savants*, 1920, July; Beazley, *Greek Vases in Poland*, pp. 7-8; *B.S.R.*, XI, 1929, pp. 12, 13.

The Toronto vase is much repaired and somewhat repainted, especially on Athena's shield and on the horses. On reverse, hole, due to explosion of lime in the clay.

The Toronto vase, as we have said, is so similar to that in the British Museum (B. 133) that the scenes on both sides are practically replicas. Beazley, *Attische Vasenmaler*, p. 97, attributes the British Museum vase to the Eucharides painter (B.S.A. XVIII, pp. 217 ff., XIX, p. 245; Pfuhl, *Malerei und Zeichnung der Griechen*, pp. 446-7). Therefore the Toronto and New York vases must be by the same artist.

By the Eucharides painter, 500-485 B.C. (**PL. LIV**).

ATTIC RED-FIGURED VASES

VI-IV CENTURIES B.C. (Nos. 351-376)

351. Cylix of early severe red-figured style. Accession No. C.360. Height, 0.13m. (5 1/8 in.). Diameter, 0.344m. (13 1/2 in.). Sturge Collection.

Fine shape, foot curving into body of vase. The inscription καλός round the figure on the interior is faint. Under the base, interior cavity of foot painted black. The large eyes on the exterior occur only on the earlier of these cylices.

Interior: in a small medallion, diameter 0.114m. (4 1/2 in.), bounded by a single line, as is usually the case in cylices of the Epictetan circle, a nude youth is running to right. His left foot is advanced and bent at the knee, and his left hand is stretched at full length in front of him. His right knee is bent still more and the ball of his right foot presses on the ground while his right arm is bent back. For this archaic running attitude see remarks on No. 349. The breasts of the youth are indicated by a fine painted curving line and are in full front view. He wears a wreath over his short hair from which the purple-red paint has somewhat disappeared. His face has a slight archaic smile. His eye is almond-shaped with a dot in the centre. Although the face is in profile to right, his eye is in full front view. The black outline round the figure shows clearly. Round the upper part of the medallion is the inscription καλός. There are distinct traces of a second circle round the medallion which probably the painter discarded, as it is covered with black varnish.

Exterior: On either side of the handles, a palmette with delicate black lines. Between the handles prophylactic eyes are reserved in red with black circles and purple-red centres. Between these eyes:

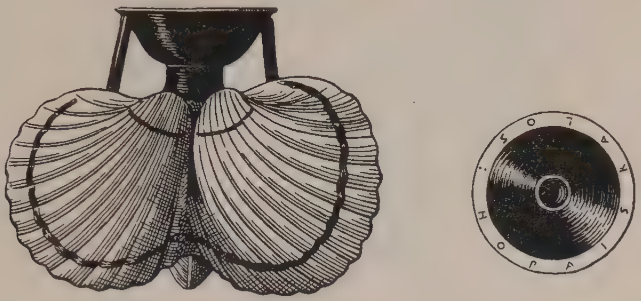
(*a*) A nude youth to right with left foot advanced, knee bent, and right knee bent with the ball of the foot on the ground. In his left hand he holds a drinking-horn, in his right hand close to his body, a scyphus. On his head he wears a wreath consisting of a white line with purple-red dots on either side. The youth's face has a sly look and a kind of archaic smile. The eye is almond-shaped with a dot in centre and is in full front view. For a cylix of the Epictetan circle in the same general style cf. one in the Vatican, Alinari's photograph, 35782.

(*b*) Nude youth in similar position, though his left foot is more advanced and the upper part of the body is bent back more. He holds a drinking-horn in his right hand and a small alabastron in his raised left hand. He wears on his head a wreath which is all painted purple-red. His face has a slightly serious expression. The vase has been much broken and repaired. The form of the vase, the decoration with eyes and palmettes, and the style, are very similar to Pottier, *Vases antiques du Louvre*, pl. 72, F 126, and somewhat similar are F125, signed by Nicosthenes, and F 127 (3) with a doubtful signature of Pamphaeus, in the Louvre. No. 13.83 in Boston with the inscription Μέμνον καλός is in the same general style, also the cylix in Copenhagen published by Poulsen, *Vases Grecs*, *op. cit.*, 1922, pl. IV and attributed to Oltus, and the cylix in the Metropolitan (7670). Probably the Toronto cylix should be assigned to Oltus. It reminds one of *Corpus Vasorum*, *Oxford*, I, pl. I; pl. 5, 1-21, which has καλός Μέμνον and is attributed by Beazley to Oltus. The Toronto museum has a copy of his famous Corneto cylix. Cf. *B.S.R.* XI, pp. 15-16 for Oltus.

By Oltus. End of sixth century B.C. (**PL. LV**).

352. Moulded Attic aryballus in the form of three double cockle shells. Accession No. C.382. Height, 0.073m. (2 7/8 in.). Sturge Collection.

Two slender black handles extend upward from the shells to the lip, Short neck; cup-like mouth. Fine red clay covered with a white slip. Decoration is in black, consisting of circles, one near the top, and one near the bottom of each shell. The edges of the shells are also painted black. The neck, handles, and both inside and outside of top, are black. The upper edge of the lip, however, is in the colour of the clay and has the inscription HO⌐AI≤KA⌞O≤. There are two dots after the inscription. The vase is almost identical with one signed by Phintias of which only a fragment is preserved, cf. *Ephemeris Archaiologike*, 1885, p. 174, pl. IX, 10; Hoppin, *Euthymides and His Fellows*, p. 109, Fig. 21, where Hoppin incorrectly calls it a mussel shell. Cf. also Hoppin, *Handbook of Attic Red-figured Vases*, II, pp. 358 and 359, where further references are also given. The shape of the vase, the decoration, the forms of the letters, and the use of dots as a mark of punctuation in the inscription, are so similar to those of the vase signed by Phintias that it is perhaps possible that Phintias also made the better preserved Toronto specimen. No. 174 at Yale, which is called Attic, or perhaps Boeotian; a late Hellenistic example in the Metropolitan Museum, 07.286.39; and Nos. H 187 and 189 in the Louvre, however, show that the type existed long after the time of Phintias and was not confined to him.



352=C.382

About 500 B.C. (**PL. LVI**).

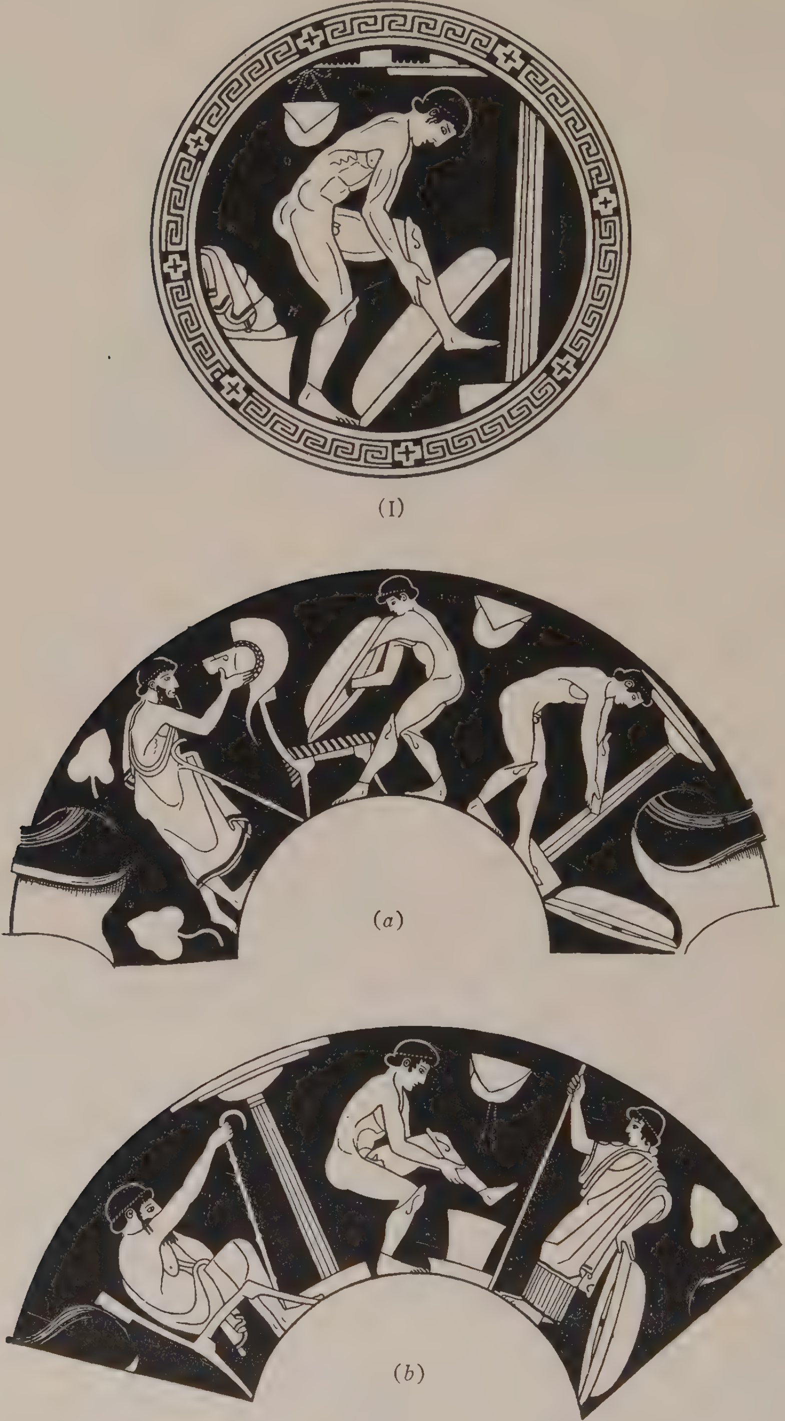
[**353.** Imitation (probably a modern forgery) of Attic oenochoe in the form of a female (?) head. Accession No. C.693. Height, 0.0149m. (5 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

High handle, now missing; slender neck and trefoil mouth. Red clay. Moulded face with almond-shaped eyes set obliquely, upturned lips, pointed chin, and prominent ears. The hair in front is painted a creamy white and is indicated by tiny pellets of clay attached to a smooth surface. A strip of white extends under the back of the head. The remainder of the head and the neck and mouth of the vase are black, and the hair is apparently enclosed in a cap. The face is now a lustrous reddish brown, but traces of white paint still remain on it. The centre of each eye is lustrous reddish brown; the outer parts, a creamy white. Round the lower part of the vase is a white band. The archaic features of the face indicate an early date.] (**PL. LVI**).

354. Attic red-figured cylix of the severe style. Accession No. C.361. Height, 0.105m. (4 1/8 in.). Diameter, 0.22m. (8 1/4 in.). Purchased at Naples from Sambon. Sturge Collection.

Rather low thick foot; stem curving into bowl. Off-set lip with curving concave sides. Walls of vase, rather thick. Form, early. Decoration in black and purple-red. Under the foot, graffito, perhaps modern, in very small letters
P×S
Arming Scenes both inside and outside.

I. On the interior, is a medallion, diameter, 0.121m. (4 3/4 in.), surrounded by a border of meanders and crosses. The number of meanders between the



(I)

(*a*)

(*b*)

354=C.361

crosses varies from three to six. To the lower left are three and a half meanders, showing that the artist could not make the ends of his patterns meet exactly. Cf. Robinson, *American Journal of Archaeology*, XXV, 1921, p. 7. A tall, slender, nude youth, facing to right, rests his weight on his right leg, which already has a greave on it. He bends far forward, raising high his left leg to which he is adjusting a second greave with both hands. Behind him lies his himation, on a block. Above his back, hangs a bag with turned-over flap, suspended by two strings tied with a bow-knot. The strings are painted purple-red. Beyond his left leg is a large shield, leaning, to right, against a column. A triangular piece is left in the colour of the clay to make a base for the column. Cf. a similar method of forming a base for feet of couches, Robinson, *American Journal of Archaeology*, XXV, 1921, pls. 2 and 3. The upper shaft of the column is cut off by the meander border, but part of the architrave is represented above the centre of the scene, where appear two black *regulae*, the one to the left with seven *guttae*, the one in the middle with six, while two *guttae* are shown to the right. Vase painters seldom represent architecture; when they do it is incorrectly done. Probably in this vase the Doric colonnade of a palaestra is meant. In the field may be read the letters KALO≤ and then ⊓ done in purple paint. Although the vase is well preserved, no traces of other letters appear, and perhaps the inscription ὁ παῖς καλός was not written in full.

Exterior:

(*a*) To the left appears a bearded man to right, wearing a purple-red fillet, clad in himation with a broad black lower border. A knotted staff with a crook at the top leans against him. His right shoulder and arm are bare. With his right hand he holds out a Corinthian helmet, which is decorated with a double row of black dots, toward a tall youth wearing a purple-red fillet, who is advancing to left. The youth has already put on his greaves and is bending slightly forward, raising, with both hands, a large round shield with rim. Between the two figures, just described, is a *klismos* to right, with curving legs and back, on which is a cushion decorated with black stripes. To the right is a youth wearing a purple-red fillet, bending slightly forward, to right, to fill the space neatly. He wears one greave on his right leg, and holds in both his outstretched hands another which he is about to put on his left leg. To the right of the scene, is a Doric column on a high base, with echinus and abacus.

(*b*) To the left is a bearded man wearing a purple-red fillet, clad in himation which leaves his right shoulder and arm bare, holding a knotted staff with a crook at top in his out-stretched right hand. He is seated on a *klismos* which is badly drawn, with almost straight back and the front leg slanting to right. Before him is a Doric column resting on a base with echinus and abacus for the capital and a part of the architrave. Such single columns are often found on Greek vases to indicate whole buildings. In front of the column is a youth with greave already on his right leg, but adjusting, with both his hands, a greave to his raised left leg. He holds his leg raised over a stool or block. To fill the space above is a bag with flap turned over. Facing the youth, on the other side of the block, is a youth clad in a chiton with sleeves, and an himation. He holds a staff or spear in his right hand and rests his left on a large shield. He wears a fillet and his lips are parted, as if speaking. Under, and on either side of one handle, an ivy leaf. Under the other handle, a shield. In the field may be seen traces of an inscription, ὁ παῖς καλός, repeated at least twice. The eyes are all almond-shaped with a dot in the centre. Anatomical details below the breasts are done in diluted brown paint.

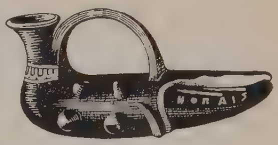
The scenes are so similar to those on an unpublished cylix in the Museo Archeologico at Syracuse, No. 17249, that the Toronto cylix is certainly by the Telephus painter, to whom Beazley assigns the Syracuse vase. Cf. *Attic Red-figured Vases in American Museums*, p. 108. My identification of the artist is accepted by Beazley, *Attische Vasenmaler*, p. 226, No. 21. There is also in Corneto, a similar cylix with arming scenes on the exterior, and on the interior a youth putting on greaves, a favourite subject with the Telephus painter. A cylix in Frankfurt by the Telephus painter, which is quite in the style of the Toronto vase, is published in Schaal, *Griechische Vasen Aus Frankfurter Sammlungen*, pls. 34, 35 (cf. also references there in index III; Schaal, *Griechische Vasen*, II [rotfigurig], 1928, pl. XX, 33, 34). In the Metropolitan Museum is also an unpublished cylix which can be attributed to the Telephus painter (52274g). The central figure on one side is a replica of a figure on the Syracuse vase and the figures on the other side resemble those on the Toronto cylix.

The Toronto vase has been much broken and carefully repaired.

About 470 B.C. (**PL. LVII**).

355. Ascus in severe red-figured style in form of a lobster's claw. Accession No. C.367. Height, 0.076m. (3 in.). Length, 0.152m. (6 in.). From Vulci. Exhibited at the National Exhibition of Works of Art at Leeds, 1868. Formerly in the Durand Collection, No. 1306; cf. *Catalogue of the First Portion of the Forman Collection*, No. 365, p. 78. Sturge Collection.

The ascus is of a very rare type in the form of a lobster's claw, which the Forman Catalogue calls a crab's claw; has a spout rising at one end and a flat ring-handle extending from it over the body. The claw is open and the teeth on either side are painted white. At the back are four pointed projections. The shorter side of the claw shows beneath, quite realistically, the way in which it is attached to the rest. The whole ascus is covered with a brilliant black paint. At the base of the handle and of the neck, a loop-and-dot pattern. A similar pattern is found on vases signed by Duris, cf. Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 221 and 271.

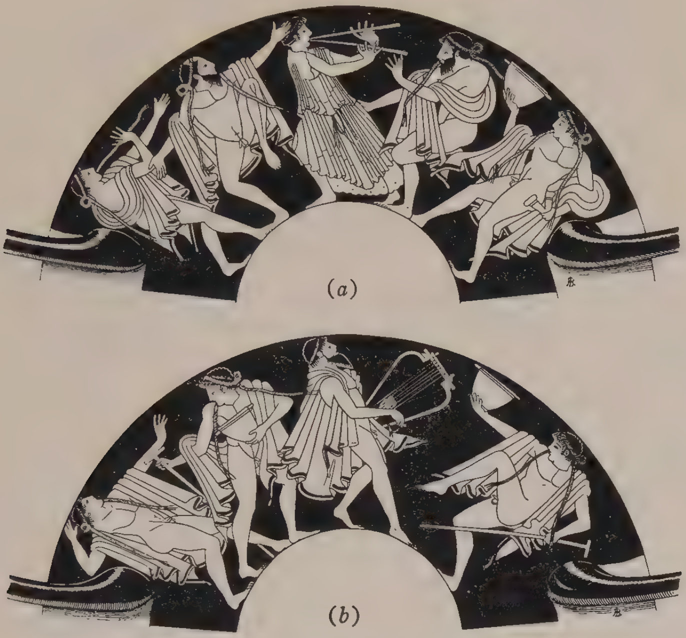


355=C.367

The main scene shows a youth with a white fillet, reclining. He faces to left, leaning his left shoulder and arm against one of two cushions, each ornamented with series of two parallel stripes, and a zigzag line between done in diluted paint. He has a mantle over his legs but the upper part of his body is nude. He holds a scyphus in his left hand and raises his right hand to his forehead in a gesture that indicates singing. Cf. references in Robinson, *American Journal of Archaeology*, XXV, 1921, p. 9. There are traces of down, indicated by diluted paint, on his cheek and neck. His knees are raised and his feet appear uncovered at the bottom of his himation. Behind his head, under the handle, appears a wreath, and above his legs is a crotched staff with a crook at the top. On the smaller part of the claw is a double flute and beneath, the inscription, in white paint, HO ΓAIΣ which is completed by KALOΣ painted over the banqueter's head.

The subject, taken from the banquet; the way the himation is arranged over the left arm; the striped pillows; the gesture of the right hand; the use of accessories; all remind one in a way of Duris. Cf. Robinson, *American Journal of Archaeology*, XXV, 1921, pp. 1-17. The vase was probably painted by an imitator of his school, who also decorated the cantharus in Boston, supported by a bearded head on one side and a female head on the other, which shows a single reclining youth, with a similar pillow, on either side. Beazley assigns the pictures to the Syriscus painter (*J.H.S.*, XLIX, 1929, p. 58). In the British Museum there are four similar shapes, E 765 and two others from the Temple Collection from Ruvo; and one in the form of a lobster's claw with a cat devouring a cock; cf. *Burlington Fine Arts Catalogue*, p. 117, No. 68. No. 175 at Yale is a flask in the form of a lobster's claw covered with white slip. The lecythus spout, at one end, is not upright as in the Toronto specimen. There is no handle and no decoration. Baur, *Catalogue of Stoddard Collection*, p. 114, calls it "Attic," Wolters, *Münchner Jb. der bildenden Kunst*, VIII, 1913, p. 214, calls it "Boeotian." Wolters cites a lobster-claw ascus in Berlin (Inv. 3405) which is very close in style to the Toronto one. For a vase of almost identical form in the Metropolitan Museum cf. Miss Richter, *Bulletin of the Metropolitan Museum*, XXX, No. 5, May, 1925, p. 130. Cf. also Gardner, *Art of Greece*, pl. XXIX, 1.

By the Syriscus painter, 470-460 B.C. (**PL. LVIII**).



(*a*)

(*b*)

356=C.362

356. Fine Attic red-figured cylix of the severe style. Accession No. C.362. Height, 0.108m. (4 1/4 in.). Diameter, 0.286m. (11 1/4 in.). Purchased in Rome. Sturge Collection. Cf. *A.J.A.* XXXII, 1928, pp. 33-42.

Thin graceful foot; slender stem curving into bowl; wide shallow bowl; thin walls. The foot is painted black, but the edge is red and the top has a circle of red around it.

I. In a medallion, diameter, 0.163m. (6 3/8 in.), surrounded by a continuous meander pattern, a tall slender youth with small head, moves to left, with right foot advanced and leg bent at knee. He is nude except for a himation which is draped round his back, falling in front over his left shoulder and right elbow. The lower edge is arranged in zigzag folds and decorated with broad black lines. The ends of the himation hang down as if weighted. In his right hand the youth carries an oenochoe with off-set neck and trefoil lip. In his left hand he holds down behind him a long wine-skin. For a similar wine-skin with large curving ends cf. the rhyton with figures by the Brygus painter in New York (Beazley, *Attic Red-figured Vases in American Museums*, p. 92, Fig. 60). The Brygus painter may have adapted this form from his teacher, the Panaetius painter, who also uses it. Cf. the Baltimore cylix, Beazley, *op. cit.*, p. 85, Fig. 53. His breasts and the upper part of the body of the man on the interior are in full front, although his feet are in profile. His face has a very pleasant expression and is turned back to right. The eye is very narrow and bead-like. His hair has, in front, a fringe of short lines in relief in diluted brown paint, and is finished off above with black circles, separated from the background by a narrow strip of red. He wears a broad purple fillet decorated over his forehead with two pompons. The fillet is tied in a loop at the back of his hair and streams out far front and back, terminating in tassels with several ends.

Exterior, comus:

(*a*) To the left, a youth is moving to right clad only in a himation which is draped round his back and falls over both his arms, in the characteristic Brygan fashion, which may be seen especially on the Würzburg cylix in the case of the second figure from the left on one of the exterior sides. Cf. upper part of illustration in Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 121; and also Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 50; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 566. The himation has the same kind of folds and is decorated in the same way with broad black lines at bottom. It is arranged in the same way, but has long hanging ends, as on the interior of the vase and seems to be weighted at the ends. This arrangement is characteristic of all the himatia on this vase. The right foot of the youth is advanced and flat on the ground, but his left knee is bent, and only the ball of the left foot rests on the ground. On his head is a broad purple fillet tied in a loop at the back, with one end streaming in front of the youth, the other falling straight down behind. This fillet and all the other fillets on the exterior have the tasseled ends, such as are characteristic of the fillets on Brygan vases. The tassels on the exterior are three-stringed, whereas those on the interior are four-stringed. The top of the hair ends in a rugged line, made of continuous semicircles, such as occurs on all the male heads but not on the flute player's head. Round the face the hair ends in a fringe made by short lines of diluted brown paint. This arrangement is found on all of the other heads on this vase, except that of the bald-headed man. The rugged line at the top, and the short diluted lines are characteristic of the Brygus painter. The face has the characteristic Brygan intense expression and especially the delicate nostril, the slightly open mouth, and the narrow beady eye. The youth is gesticulating with hands open, his left arm outstretched, his right bent upwards at the elbow.

Next comes a very interesting, somewhat bald-headed, bearded man who is represented dancing in an original daring attitude. He is in front view with his left leg raised very high, and strongly bent at the knee. His right leg is slightly bent at the knee. His right foot is in profile, whereas the raised left foot is in full front view, with the toes pointing downward so that the whole upper part of the foot shows. His arms are outstretched to either side; the left hand is open, palm upwards, the right hand is open palm outward but bent downward at a sharp angle to the wrist. He is clad in the usual kind of himation falling over the arms and painted with broad black lines at the lower edge of the folds. His body is left nude, by the himation which falls over his shoulders, and is in full front view, but his head is turned to right. He wears the usual long purple fillet, and has a beard solid in the upper part, with fringing lines below. The top and front of his head are bald, and the back covered with hair. Instead of ending in a fringe, his hair ends in a series of small black dots round the edge. It is characteristic of Brygus to have a row of such bordering black dots, which are often found along the edge of a black line. This figure is very reminiscent of the famous Silenus on the Boston cylix, assigned to the Panaetius master, which has been so ingeniously interpreted by Klein, *Geschichte der griechischen Kunst*, I, p. 305. Cf. Beazley, *Attic Red-figured Vases in American Museums*, p. 82, Fig. 50 bis.

The third figure is a flute girl draped in a thin chiton showing the form of her legs through it, with short scalloped sleeves such as are characteristic of the Brygus painter. Beneath the overfold appears a part of her girdle, a purple loop with three purple strings on either side. The lower edge of the further side of her chiton appears with a curving edge below the lower edge of the folds of the front side. This is also especially characteristic of the Brygus painter, cf. Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 47, pl. 25; Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 110 and 118. This lower edge is decorated with six black crosses and another cross appears even on the bare right leg. The hair of the flute player, which is bound with a narrow purple fillet, has a fringe of vertical lines in diluted brown paint. She is moving to left, but the upper part of her body is turned completely to right. With puffed-out cheeks, she is playing a double flute which she holds with her dainty fingers widely outspread. This also is characteristic of Brygus. Cf. especially the two flute players on the Würzburg cylix, Hoppin, *op. cit.*, I, p. 121; also the comus cylix in Florence signed by Brygus, Hoppin, *op. cit.*, II, p. 495. Cf. also a jug in style of Brygus illustrated in *Catalogue of First Portion of the Forman Collection*, p. 76, No. 361; The painting of a flute player looking back, as he or she plays the flute, and moving forward is especially characteristic of the Brygus painter. A very similar figure to ours, though male, is represented on a cylix with a comus scene in the style of Brygus in the Vatican, Alinari's photograph 35797. The idea seems to have been that of representing the flute player as turning around to encourage those who were following from behind. Hartwig attributes this motif to the Brygus painter alone. Cf. Hartwig, *Die griechischen Meisterschalen*, text to pl. 32b, and also p. 333, Fig. 44b; *Wiener Vorlegeblätter*, VIII, 5; Tonks, *Brygos*, *Memoirs of the American Academy of Arts and Sciences*, XIII, 1904, p. 75.

Following the flute girl is a bearded man wearing the usual purple fillet, nude except for the himation, which is brought round his back and over his elbows. He is gesticulating with his hands open and is moving to left. His left knee is bent and his lower leg is doubled back close under his thigh, another original and very audacious posture. Behind him, a young man wearing the characteristic fillet, whose body is again shown nude against the background of the himation which falls over his elbows. The lower edge of the himation has the usual broad black lines. In his left hand he holds a pair of castanets. In his raised right hand he holds a scyphus, decorated with two horizontal fine black lines running from handle to handle.

(*b*) At left a young man, nude except for the himation hanging over his shoulders, is dancing to right, gesticulating with his hands. His left arm is stretched out straight in front of him. His right arm is bent at the elbow, and his right hand raised behind his head. He wears the usual fillet with tasseled ends. Next, is a young man moving to right but looking back. His himation falls over his left shoulder and right lower arm. In his right hand he holds a straight staff with slightly slanting top such as occurs on the other Toronto cylix in the style of an imitator of Brygus, No. 357. This is different from the knotted staff with crook at top which is used on vases signed by Brygus and in his style. Cf. Würzburg cylix, Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 121. For the straight staff cf. Gerhard, *Auserlesene Vasenbilder*, pls. CCLXXXII and CCLXXXIII; Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 255, etc.; and a cylix in the British Museum in the style of Brygus; cf. Hartwig's *Meisterschalen*, pp. 350-351, to which Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 142, No. 110, seems to refer without knowledge of its present whereabouts. This youth differs from the others in that he wears in addition to the usual broad purple fillet a kind of purple ivy wreath.

The next figure is also original and highly interesting. A bearded man clad in the usual himation, draped over his shoulders, but leaving the front part of his body nude, is moving to right with right foot advanced and left leg bent back, resting only the sole of his foot on the ground. In his left hand he holds a lyre of the type which is called *barbiton*, which is represented on the famous Sappho vase in Munich, cf. Furtwängler-Reichhold, *Griechische Vasenmalerei*, pl. 64. It is very similar in form to the lyre on the Würzburg cylix, which, however, has seven strings. The lyre on the Toronto vase has only six strings, represented by raised black lines which are visible over the black background. The slender lyre does occur on vases by Phintias, Hieron, and Duris, and so in itself cannot be used as an argument for attributing our vase to the Brygus painter, nor on the other hand can this characteristic form of the lyre be used against attributing this vase to Brygus, cf. Tonks, *Brygos*, p. 74. Cf. a cylix in Paris attributed to Brygus by Hartwig; *op. cit.*, pls. 32 and 33, where the lyre is twice represented with six strings. In his right hand the lyre player holds a plectrum, attached by a purple string with three ends to one arm of the lyre. He wears a narrow purple fillet on his head. His mouth is wide open as if he were singing, and we know from literary sources, that the *barbiton* was used to accompany drinking songs. The lyre player leans far backward and his head is thrown still farther back. For a very similar figure with drapery also similar to ours, without dots, on a Brygan cylix now in Copenhagen, cf. Froehner, *Van Branteghem Catalogue*, pls. 26-27, No. 76; Hartwig, *op. cit.*, p. 332, Fig. 44a. Such figures, with the body tilted backward, are very characteristic of Brygus, although Hieron, Euphronius, Onesimus and others also use them. Cf. references cited by Tonks, *Brygos*, p. 70, No. 6. For this attitude on vases of Brygus cf. Furtwängler-Reichhold, *Griechische Vasenmalerei*, pls. 47-50; Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 110 and 121.

In front of the lyre player is a lively figure dancing to left. His himation falls over his shoulders, leaving his body nude. He wears the usual broad purple fillet, but here it is decorated over the forehead with three pompons such as occur on the Würzburg cylix. He holds in his right hand, which is out-stretched, a scyphus and in his left hand a staff similar to the one already described. He bends his right knee and rests his right foot solidly on the ground, but he raises his left knee very high in a way that is very characteristic of Brygus. Cf. the satyr on the altar on the London cylix, Furtwängler-Reichhold, *op. cit.*, pl. 47; Bates, *American Journal of Archaeology*, XVII, 1913, p. 481, Fig. 2 (now attributed to the Painter of the Paris Gigantomachy by Beazley, *Attische Vasenmaler*, p. 191, No. 37); *Journal of Hellenic Studies*, XXXVIII, 1918, pl. 4; cf. also a cylix in the Vatican, Alinari's photograph 35797.

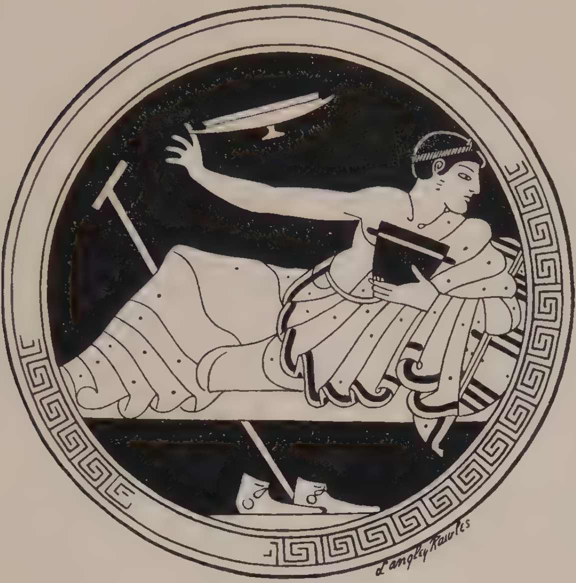
At the same time many of the distinctive characteristics of the Brygus painter are lacking; such as the rendering of anatomy with diluted paint, notably the hairy median line; the use of a narrow fillet looped behind and ending in a ball from which start three strings; and especially the use of dots. Nevertheless the great originality and high form of art shown by the vase make it truly one of the first rank. No one but a great master could have made such lively figures as the three men who are kicking up one leg so high, or as the wonderful lyre player who is singing so intensely as he moves forward but leans back.

In the *A.J.A.*, *loc. cit.*, I attributed the vase to the Brygus painter, but Beazley (*B.S.R.* XI, 1929, p. 20, note 1) calls it "Macronian", and I yield to his superior judgment, especially as the lively figure with his left leg raised high reminds one of the vase at the Johns Hopkins University, attributed to Brygus by Furtwängler, (*Neue Denk.* III, p. 252) but now generally assigned to Macron. Cf. Hoppin, *Handbook of Attic Red-Figured Vases*, p. 96, No. 43.

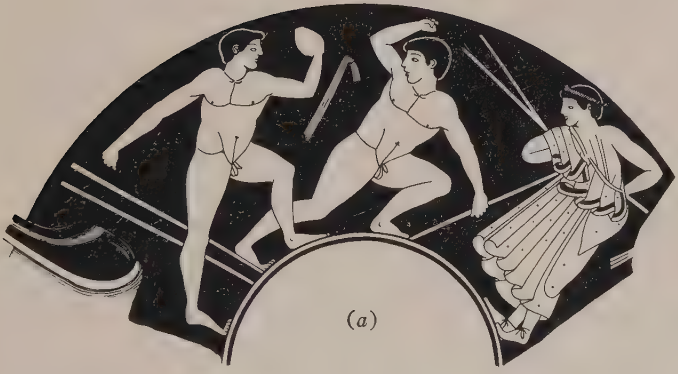
By Macron; about 480 B.C. (**PL. LIX**).

357. Red-figured cylix of the severe style of the Euphronian circle. Accession No. C.363. Height, 0.096m. (3 3/4 in.). Diameter, 0.242m. (9 1/2 in.). Purchased at Orvieto from Mancini, who excavated it there. Sturge Collection. Cf. *A.J.A.*, XXXII, 1928, pp. 42-49.

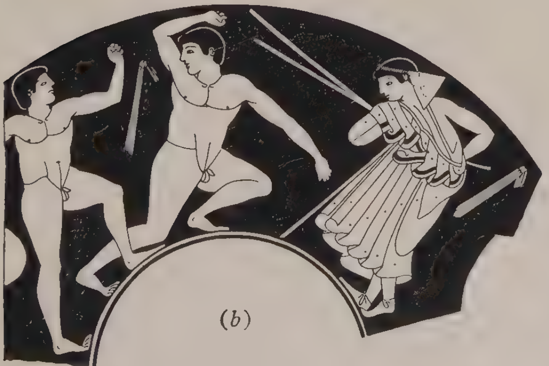
One handle and a piece at the side missing. The vase was mended in ancient times with the handles and pieces of another vase. These pieces have not yet been reattached to the vase but seven rivet-holes may still be plainly seen at the


Langley Rawles

(I)



(a)



(b)

357=C.363

edge of the original vase. Shallow bowl; thin flat foot with ridge; foot curving into body.

On the interior, (I) in a medallion, diameter, 0.134m. (5 1/4 in.), surrounded by meander pattern, is a youth reclining on a couch of which the foot, head, and legs do not appear. Under the couch are two shoes, to right, resting on a narrow black line which indicates the floor and leaves a small exergue below. Shoes appear very frequently under the couch on vases of this severe red-figured style representing banquet scenes. On the farther side of the couch is represented the youth's staff, the top appearing to left above his knee, and the lower part reaching below the couch to the shoes. The youth is draped in himation, leaving right shoulder and breast bare. He reclines, resting his left elbow on a cushion doubled over. His right knee is raised, and his left foot is bent back at the knee, a frequent position in such scenes. Cf. Robinson, *American Journal of Archaeology*, XXV, 1921, pls. 1 and 2, p. 4. The cushion is decorated with series of three lines and dots. The himation is likewise decorated with dots, such as occur on signed vases of Brygus, Duris, etc. The youth holds in his left hand a tall scyphus decorated with a red band at the height of the handles. He wears a purple wreath. His eye is almond-shaped with a dot in the centre. On his right cheek appears a slight down painted in diluted light brown. In his outstretched right hand he holds, with his first finger, the handle of an archaic cylix with off-set lip. He is evidently playing the game of cottabus. For this game of cottabus cf. *Harvard Studies in Classical Philology*, V, 1894, pp. 73 ff; Daremberg-Saglio, *Dictionnaire, S.V.;* Klein, *Euphronios*, pp. 115 ff; Jahn, *Philologus*, 1869, p. 201; and the references given by Walters, *History of Ancient Pottery*, II, p. 181, Note 5. "No instances of the cottabus occur before the middle of the red-figured period, and on the cups of that time it is usually indicated only by the manner in which the banqueters twirl their cylices with a finger crooked in the handle preparatory to throwing the remaining drops at the little figure on the top of the cottabus-stand, the hitting of which caused a part of the apparatus to fall with a ringing noise." On the best red-figured vases, mortals play the game; on the later ones, gods and satyrs. For additional representations of the cottabus, cf. Hoppin, *Handbook of Attic Red-figured Vases*, I, pp. 47 and 404; II, p. 329; *American Journal of Archaeology*, XX, 1916, p. 331, Fig. 13. The youth on the interior wears on his head a purple fillet with an upright piece over the forehead.

The reclining figure is so similar to the one to right on the interior of a cylix in the British Museum, that we must conclude that the two vases were painted by the same artist. The figures on the exterior of the British Museum cylix are also somewhat similar to the reclining figure on the interior of our vase. The fillet with upright piece over the forehead and pairs of boots occur there also. For the British Museum vase see Smith, *Catalogue of Vases in the British Museum*, III, pp. 94-95, E 70; Murray, *Designs from Greek Vases*, pl. XII, No. 48; *Philologus*, XXVI, p. 228; Sartori, *Stud. Griech. Privatalt.*, p. 106, No. 23; Hartwig, *Die griechischen Meisterschalen*, p. 330; Tonks, *Brygos*, p. 109, No. 20; Walters, *History of Ancient Pottery*, II, p. 181, Fig. 138; Beazley, *Attic Red-figured Vases in American Museums*, p. 96, No. 26, Fig. 64; Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 133, No. 64. Hartwig attributes the British Museum cylix to Brygus. But the British Museum cylix and ours seem to lack the life and originality that are so characteristic of the Brygus painter. Beazley therefore, *op. cit.*, pp. 94 ff., attributes the cylix to an imitator or companion of the Brygus painter whom he calls the Painter of the Paris Gigantomachy Cup. Many of the vases attributed by Beazley to this painter, who "reduces the fabrication of Brygan pieces to a mechanical process," have scenes from the symposium. Cf. Beazley, *op. cit.*, p. 95, No. 16; p. 96, Nos. 26-29. The characteristic fillet, the dotted garment, the striped pillow, the intense expression, the narrow boyish beady eye and shape of the head, the use of details such as the staff and shoes to indicate locality, the side-whiskers done in diluted paint, are all characteristics of the Brygus school.

On either side of the vase are boxers. At the left a nude youth advances to right with his left foot forward and resting solidly on the ground. The ball of his right foot only rests on the ground. His left arm is bent at elbow and his left hand raised to guard himself, while his closed right hand is drawn far back ready to strike. His breasts are in front view though his legs and head are in profile. His nude opponent draws away from him, putting the ball of his right foot on the ground, bending his left knee, and resting his whole left foot on the ground. He is bending far to right with his body, but his head is turned back to left while his body is in full front. He raises his closed right hand, with bent elbow, over his head, as if about to strike. His left arm is stretched downwards to right. To the right stands a young *paedotribes* leaning his left side on a straight staff which passes under the boxer's left hand. For a very similar figure cf. a cylix with arming scenes in the style of Brygus in the Vatican, Alinari's photograph 35810. The *paedotribes* on our vase faces left, clad in a himation, decorated with characteristic dots and folds. His right shoulder and arm are bare and in his right hand he holds a trainer's forked stick. On his head appears the characteristic purple fillet with an upright piece over the forehead. All the youths have traces of a slight down on the side of the cheek, painted in a diluted brown paint, and on the boxing nude youths the anatomical markings below the breasts are also done in diluted brown paint. Both of these features are characteristic of the Brygus painter. The open mouths of the boxers, the profiles and features of all the faces, the narrow, boyish, sly eyes are very characteristically Brygan. On the other hand the hair is smooth, even at the edges, and has not the delicate fringe done in relief lines, that occurs so often on the signed pieces. The scenes on the two sides are almost identical. On one side, (*a*), at the left, are two vertical measuring rods or sticks. On the other, (*b*), where the boxer's right arm is missing, appears the bottom of a bag, such as often appears in such scenes, for holding jumping weights or the discus. Between the two boxers, on either side of the vase, appear boxing thongs or leather straps which were called μειλίχαι. These appear also behind the *paedotribes* on either side. Cf. Gardiner, *Greek Athletic Sports and Festivals*, pp. 402 ff.; Hyde, *Olympic Victor Monuments and Greek Athletic Art*, pp. 235 ff. For these thongs hanging on the wall as on our vase cf. Smith, *Catalogue of Vases in the British Museum*, III, E 78, also Beazley, *op. cit.*, p. 108, Fig. 67, a vase in the Louvre in which a youth is adjusting a thong to one arm while another hangs behind him. Although the two sides are so similar there are other slight variations. On the side which is better preserved the thongs between the boxers are rendered by four fine black lines, but on the other side by only three. On the side less well preserved the boxer to the right holds his right hand much farther over his head and the trainer is painted farther to right, leaving a space between the boxer's left hand and the staff on which the trainer leans. There are replicas of these same three figures with slight variations on both the exterior sides of a cylix in Brussels, R 337 (*A.J.A.*, XXXII, 1928, p. 48, Figs. 12, 13; *Corpus Vasorum, Bruxelles, Cinquantenaire*, III, Ic, pl. 3, 2 a-d), and on the interior of the same vase is also a replica of the figure with a staff on the exterior of our vase. There are cylices in similar style with similar boxing scenes in Corneto, Munich (2649), Copenhagen (Thorvaldsen Museum 110; *A.J.A.*, *l.c.* p. 49, Figs. 14, 15), and elsewhere. In the Louvre on G 252, a cylix from Italy, with off-set rim, the interior scene with its meander border is very similar to our interior scene, though there is a table in place of the shoes, and a flute-case instead of the staff.

The duplication of the same scene, on both exterior sides of the vase, and the duplication on the interior of the scene that occurs on another vase, makes it likely that this vase was not painted by the Brygus painter, who was so noted for originality; but the vase has so many Brygan characteristics, such as have been pointed out above, that we must consider it an excellent school piece made by a clever companion or imitator of the Brygus painter, whom Beazley calls the Painter of the Paris Gigantomachy, cf. his list in *Attic Red-figured Vases in American Museums*, pp. 94-96; *Attische Vasenmaler*, pp. 189-193. Our identification of the artist is now accepted by Beazley, *Attische Vasenmaler*, p. 190, No. 24. He also includes the Brussels vase as No. 10 and the Copenhagen one as No. 9.

For athletic scenes on Brygan vases cf. Caskey, *American Journal of Archaeology*, XIX, 1915, pp. 129 ff., and the references cited by him. Several of the vases attributed by Beazley to the Painter of the Paris Gigantomachy have boxers. Cf. Beazley, *op. cit.*, p. 95, Nos. 4, 5, 7, 8.

By the Painter of the Paris Gigantomachy; (*c*) 470 B.C. (**PL. LX**).

358. Moulded red-figured cantharus in the form of a girl's head. Accession No. C.366. Height, 0.219m. (8 5/8 in.). Diameter, 0.146m. (5 3/4 in.). Formerly in Castellani Collection. Also in Dickenson Collection. Sturge Collection. Cf. *A.J.A.*, XXXII, 1928, pp. 50-53.

The lower part of the cup is in the form of a woman's head which is moulded in two halves. The joining of these may clearly be seen both on the inside and outside of the vase. The upper part was turned separately and is more or less cylindrical with slightly flaring lip. At either side is a vertical flat curving handle. The form most nearly resembles that of a vase in the Louvre illustrated by Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, p. 748, pl. 23. Many vases of this type have two faces, back to back. Cf. Perrot et Chipiez, *op. cit.*, pp. 750-753; Cecil Smith, *Catalogue of Vases in the British Museum*, III, p. 372, E 784; Beazley, *op. cit.*, p. 92, Fig. 60; also Miss Richter, *Handbook of the Classical Collection in the Metropolitan Museum of Art*, p. 101, Fig. 60; Buschor, *Münchner Jahrbuch der bildenden Kunst*, 1916, pp. 12, ff.: Beazley, *J.H.S.*, XLIX, 1929, pp. 38-78.

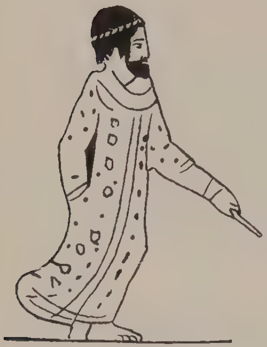
The face is painted a reddish flesh colour, the hair is modelled in wavy ridges parted in the middle quite in the style of pre-Persian sculptured heads. The hair is painted purple-red with a black lower border. The eyebrows are indicated by curving black lines. The eyes are almond-shaped and the pupil is indicated by a large black dot, surrounded by a black circle. The nostrils are painted with purple, and the protruding lips are purple with a narrow curving black line at either end. The back of the head is covered with solid black paint which is meant to represent a hair-net confining the hair in such a way as is actually seen on the example in the Louvre. Under this the hair projects in a roll at the bottom, and two pointed knots higher up. The face is represented in archaic style. It is so similar to the head of the Louvre example that there can be no doubt that the two heads came from the same pottery. The head is not, however, by the same modeller as the New York head, which has a more pronounced smile and is generally more archaic, though likewise reminding one of pre-Persian archaic heads in sculpture. On the other hand the heads in the British Museum seem somewhat more advanced. For a vase of similar shape in handles and style of face but with scenes rendered in a different style on the scyphus cf. No. 60 (154 and 58) in Naples.

This type of vase was made in Attica by Procles, Charinus and Calliades. For Charinus cf. Klein, *Die griechischen Vasen mit Meistersignaturen*, p. 215; Reisch, *Römische Mitteilungen*, V, 1890, pp. 313 ff., pl. 11; Buschor, *op. cit.*, pp. 12 ff.; *J.H.S.*, XLIX, 1929, pp. 38-78. In early vases of this kind the modelling was more important and the role of painting was secondary. In many later examples the archaic modelled head is often still kept but the painting on the scyphus is done in quite different style. The design, consisting of a satyr chasing a maiden, on either side, is no longer in the archaic style but is rendered with considerable freedom and life. An ithyphallic, bearded, bald-headed, snub-nosed satyr wearing a purple wreath, clad in a panther's skin which is tied in front of his neck and falls down behind him, is running to right. His left leg is raised and stretched far forward well off the ground; his right arm is extended far back, while his left hand reaches forward to grasp the maiden who flees from him. She is clad in a chiton, the lower back edge of which appears below the front edge. Over the chiton, which she holds up with her right hand, falls an himation with zigzag edge over either shoulder. She is running to right stretching out her left hand, but turns her head to left, to look back at the satyr. She wears a purple wreath on her hair, which has a fringe of locks rendered in diluted paint which is used also for markings on the upper part and lower edge of the chiton. On the other side there is a similar scene, but the satyr wears the panther's skin over his outstretched left arm from which it falls across his raised left leg. He is not ithyphallic as on the other side. The female figure is not holding up her chiton with her right hand. There is no himation, but the peculiar small overfold is represented at the waist in a manner which is characteristic of the signed vases of Brygus. For a similar scene of a Silenus chasing a maenad cf. the mule's head in Boston, Buschor, *Griechische Vasenmalerei*, p. 155, Fig. 110; Fowler and Wheeler, *Greek Archaeology*, p. 521, Fig. 405. This vase has been attributed to the Brygus painter by Beazley, *op. cit.*, p. 92. Cf. also Tonks, *Brygos*, No. 60, etc. In the field occurs the inscription *καλός* retrograde behind each satyr's head and from left to right in front of each satyr's head. In front of each maiden is *καλός* running in one case above the handle (written carelessly *καλύς*). All have the three-stroke sigma. In another case, the inscription is written to the side of the handle. The posture of the satyr is almost identical with that of the satyr named Dromis on the famous signed cylix of Brygus in the British Museum, Furtwängler-Reichhold, *op. cit.*, pl. 47; Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 110. The female figure reminds one very much of Iris on the same vase. The snub nose of the satyr, the decoration with dots on the panther's skin, the small beady eye, the type of baldness, the fringed hair and beard, and other features already mentioned are certainly in the style of the Brygus painter. However, although the scene is rendered with much action and spirit, it is probable that an imitator, such as Beazley's Foundry Painter, or the Painter of the Paris Gigantomachy, painted our vase. The Brygus painter himself would hardly have made such a copy from his own vase, and would have been too original to duplicate the scene on the same vase just as was done also on the other Toronto vase, No. 357, which we have seen is in the style of Brygus, but not by Brygus himself. According to Beazley, *op. cit.*, p. 92, the Brygus painter did the painting on the similar vases in New York and in the British Museum. Cf. No. 12.234.5 in the Metropolitan Museum; and Buschor, *Münchner Jahrbuch der bildenden Kunst*, 1919, p. 14, Fig. 21. In the Chicago Art Institute (1257) is a mule's head with a similar Brygan scene of a satyr chasing a Maenad. It was found at Nola and comes from the Piot collection. Cf. Rich, *A.J.A.* XXXIV, 1930, p. 53.

About 470 B.C. (**PL. LXI**).

359. Plastic vase in form of a mule's head. Accession No. C.372. Height, 0.216m. (8 1/2 in.). Diameter, 0.108m. (4 1/4 in.). From Magna Graecia. Sturge Collection.

The head is finely modelled in two vertical halves. The ears and handle were modelled separately. The upper part of the cup is somewhat cylindrical and is wheelmade. The mouth is wide open, showing the slightly twisted tongue, which appears also in the Boston example, Fowler and Wheeler, *Greek Archaeology*, p. 521, Fig. 405, but is not seen on several other similar known examples. Cf. Cecil Smith, *Catalogue of Vases in the British Museum*, III, E 799; *Annual Report of Museum of Fine Arts*, Boston, 1903, p. 74, No. 77, illustrated in Buschor,



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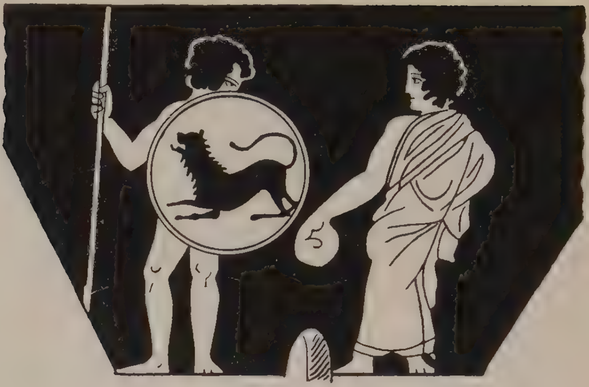

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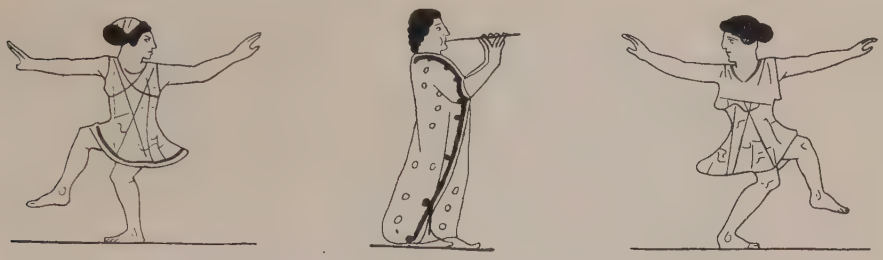
Griechische Vasenmalerei, p. 155, Fig. 110; discussed by Tonks, *Brygos*, p. 91' No. 60, where in figure 31 a similar vase in Leningrad is illustrated; cf. *Comptes-Rendus*, 1881, title page; Reinach, *Répertoire*, I, p. 61, No. 7. In these other examples cited the teeth appear generally painted white, so it is possible that in the case of our example the teeth were painted in white on the thick gums, though now no traces of them are apparent. Slight traces of white may, however, be seen on the interior of the ears. Traces of purple-red appear on the interior of the mouth, and also on the nostrils. The lower jaw is represented in four folds. The eyes are painted in black, with a line round the pupil left in the colour of the clay. A broad band of black marks the base of the ears, and the ears end also in a black tip with lower edge indented. There is a small foretop of a hogged mane projecting above the middle of the forehead as on the London, Boston, and Leningrad examples. There is an egg pattern at the base of the bell-mouth of the vase, growing out of the mule's head, but there is no egg pattern round the lip as on the other examples. The muzzle is very similar to that on the Boston, Leningrad, and London examples. None of these show a bit, although the mouth is open, but they show the same strap passing round the nose of the horse, secured to a ring from which another strap passes along the side of the head. A strap comes also from under the head and overlaps the strap at the side. Straps run also from under the head to the ring and there is a strap across the forehead ending in a spiral, whereas on the Petrograd example we have a loop. On the head in the British Museum the strap does not overlap. On the straps on the Toronto head there are no rivets indicated in white, as on the example in the British Museum.

The design is divided into three sections by the finely modelled ears and the handle. The central group consists of a nude youth wearing a narrow fillet, standing with left foot in front view and right foot in profile to left. On his left arm he carries a round shield decorated with a poorly drawn lion (?). In his right hand, he holds a staff, or spear. He looks to right, toward a female figure with a fillet, who is clad in an enveloping himation which leaves her right shoulder and arm bare. She holds a round object, in her right hand, which is probably a phiale.

In the division to the left of the central group is a bearded man to right. He is clad in a peculiar long garment decorated with dots and circles. He wears a wreath on his head and carries in his left hand a short stick (?).

In the division to the right of the central scene is a nude youth with hands resting on his hips, facing forward with right leg and body, but turning his left foot in profile to right, and his head in profile to left. His collar-bone and breasts are represented by fine black lines, but the anatomical marks below the breast are done in diluted paint. He wears a wreath, has a narrow beady eye with the pupil rendered in profile, and his face has the expression of one meditating. In the background, on either side of his head, hang two objects, possibly greaves.

About 410 B.C. (**PL. LVIII**).



360=C.371 (details)

360. Rhyton in form of a ram's head. Accession No. C.371. Height, 0.216m. (8 1/2 in.). Diameter, 0.128m. (5 in.). Found at Arsinoe in Cyprus, in 1886. Published in *Harper's Weekly*, June 4, 1887, Vol. XXXI, p. 408; Froehner, *Catalogue of the Van Branteghem Collection*, No. 270; *Gaz. des Beaux Arts*, XXXV, 1887, p. 333; Burl. Cat. 1888, No. 63; mentioned by Beazley, *Attische Vasenmaler*, p. 386, No. 75. Sturge Collection.

The lower part of the rhyton is a finely modelled ram's head, made in two vertical halves. At the mouth there is a small hole which is often lacking in similar modelled vases. This would indicate that the cup could be used for pouring libations as well as for drinking purposes. The single handle and the cylindrical upper part of the cup with flaring lip were made separately. The smooth surface of the head and the horns are in the natural colour of the clay. The wool on the head is indicated by numerous minute raised dots painted purple-red. Purple-red is used also for the smooth part under the handle. The eyeballs are modelled and left in the colour of the clay, with a black centre. The outline of the eye and the eyebrows and lashes are done in black. The ears also are black, with interior in colour of the clay. Above the head rises the cup, painted black on the interior, with a design in red on the exterior. Between palmettes with spirals stands a flute player. The figure is clad in a long chiton decorated with circles, and with large black dots next to the broad black border, a feature that reminds one a little of the Brygus painter. For a flute player draped in a long garment decorated with dots, cf. Gardner, *Greek Vases in the Ashmolean Museum*, pl. 19. The flute player on the Toronto vase has curly hair and wears a fillet across his forehead. His cheeks are puffed out with playing the double flute which he holds in characteristic Brygan way with delicate fingers outstretched. On either side of the handle, is a lively dancing girl, clad in a short chiton, who raises one knee as she stretches her arms at full length horizontally and turns her head backward in the opposite direction from her feet. One of the dancers wears a small cap.

For vases in the form of a ram's head cf. in general Walters, *History of Ancient Pottery*, I, p. 193; Cecil Smith, *Catalogue of Vases in the British Museum*, III, E 795, and E 800, and Walters, same catalogue, IV, F 425, F 426, E 427. Cf. also Hoppin, *Handbook of Attic Red-figured Vases*, I, p. 130, No. 55; Beazley, *Attic R.F. Vases in American Museums*, p. 92, attributed to Brygus; *Greek Vases in Poland*, p. 24; No. 2741 in Munich, perhaps decorated by the same artist as the Toronto vase; cf. also one in Naples; No. 567 in Bologna; one in the Vatican, Alinari's photograph 35818; R 443 in Brussels; No. 66 in the Campana

Collection in the Louvre; 07.286.64 in the Metropolitan Museum; and one in Boston, Fowler and Wheeler, *Greek Archaeology*, p. 416, Fig. 342; cf. also Buschor, *Münchner Jahrbuch der bildenden Kunst*, 1919, p. 17, Figs. 25 and 26.

The dancers are represented in a life-like manner, and there is much expression in their faces. The eyes are small but rendered in profile. The great distance between the breasts would, on Reinach's principle, date the vase rather early. The flute player is similar to one on a phiale in Boston, and there is no doubt that the Toronto vase was decorated by the artist whom Beazley calls the Painter of the Boston Phiale. The dancing figures, especially the one with the hood, are similar to the dancing figure on the Boston phiale. Cf. Beazley, *op. cit.*, p. 167, Fig. 103. The proportions of the figure, the face, the cap, and especially the form of the short chiton are very similar. On the Boston vase the edges of the garment have large black dots next to the black line, as in the case of our flute player, whose hair, face, flute, arms, and fingers are very similar to those of the flute player on the Boston vase. It might also be mentioned that the Painter of the Boston Phiale was very fond of dancing figures.

The palmettes remind one also of the late severe red-figured style, but the vase really belongs to the free style. A similar palmette appears on a similar ram's head, in the Boston Museum, undoubtedly made by the same potter, Fowler and Wheeler, *Greek Archaeology*, p. 416, No. 22, Fig. 342.

By the Painter of The Boston Phiale, about 430 B.C. (**PL. LVI**).

361. Rhyton terminating in a boar's head. Accession No. C.692. Height, 0.098m. (3 7/8 in.). Length, 0.159m. (6 1/4 in.). Diameter of mouth, 0.07m. (2 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

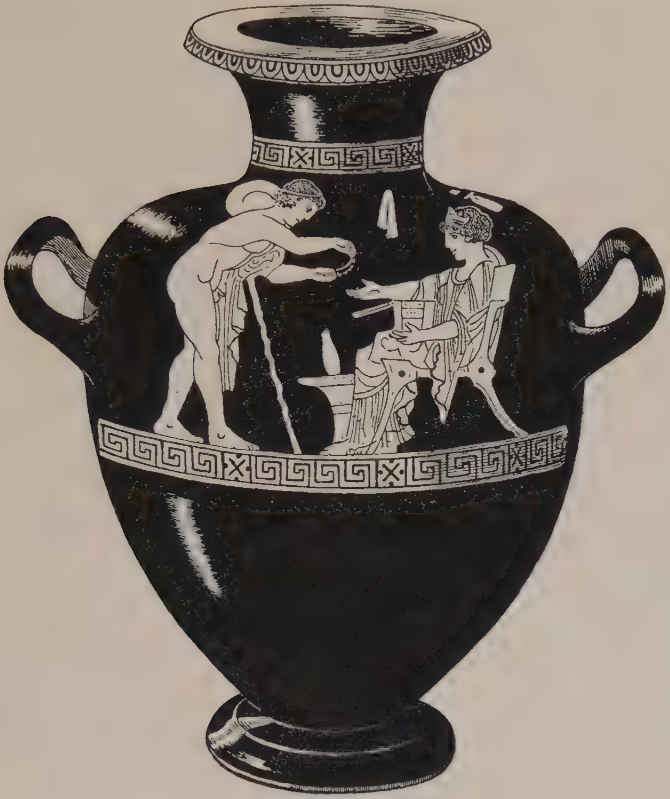
The upper part of the cup is somewhat cylindrical in shape with a spreading lip and a flat handle attached at the back. The remainder of the cup is in the form of a very finely modelled boar's head. The interior, the upper part of the exterior, a strip under the boar's head, and the handle are covered with lustrous black. The moulded lip, now in the colour of the clay, has slight traces of white paint on it. Round the upper part of the lip is a raised egg and dot pattern; round the lower edge is a row of raised dots. The head is quite realistic with ears erect, eyes wide open, and a tusk projecting at either side of the mouth. The bristling hairs on the neck, head, ears, and cheeks are indicated by series of deeply incised lines. The top of the nose is smooth with three transverse grooves across the end. The front shows the nostrils. The mouth is well done and has deep wrinkles at each corner. The eyes and eyelids are well modelled, and the iris of each eye is incised. All over the head are traces of the white paint with which it was once covered. For a rhyton of Apulian style terminating in a boar's head cf. Walters, *Catalogue of Vases in the British Museum*, IV, p. 193, F 430. The Toronto one is probably also Apulian, if not Attic.

Probably fourth century B.C. (**PL. LVI**).

362. Hydria in the free style. Accession No. C.368. Height, 0.274m. (10 3/4 in.). Purchased in Naples. Sturge Collection.

The vase is of the calpis form, but is unusually slender. Fine red clay and beautiful brilliant black glaze. Beneath the main scene and around the lower part of the front of the neck, a pattern of alternating meanders and dotted oblique crosses. Round the entire lip, a kind of egg pattern.

A tall, slender youth, with an himation falling from his left shoulder, wearing a purple-red fillet, and with a *petasos* hanging at the back of his neck, rests the weight of his left shoulder on a crooked staff, and is handing a purple-red wreath or necklace to a lady seated on a *klismos*. She is clad in chiton and himation and wears a diadem on the front of her head. She has a round earring in her left ear, and with her left hand is holding an open jewel box in her lap. She is extending her open right hand to receive the new present, which she will un-



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doubtedly put into the box. By her right side stands a spinning-basket decorated with vertical lines, dots and zigzags in diluted paint. Above the basket appears part of a spindle. In the background, above, hangs a piece of cloth and an alabastron suspended by purple-red strings. On the body of the youth and on the drapery of the lady are many interior markings in diluted paint. The vase is certainly one of a handsome form, with the scene painted in a charming manner in delicate lines. The vase is similar in style to a red-figured calpis in Boston, 434, found at Nola. The lady is seated in a similar chair, with similar drapery, holding a box. In front of her is a lady with a box, and behind her, another lady. Similar in style, scene, and shape, are No. 216 (193) in Naples; Nos. 446 and 447, in the Bibliothèque Nationale in Paris; R 2509 in Brussels; and No. 20 in Poulsen, *Vases Grecs*. The Toronto vase seems to be in the manner of Aison, on whom cf. Hoppin, *Handbook of Attic Red-Figured Vases*, I, pp. 14ff; Beazley, *Attic Red-Figured Vases*, p. 177.

About 420 B.C. By Aison. (**PL. LXII**).

363. Hydria of the calpis form. Accession No. C.369. Height, 0.197m. (7 3/4 in.). S. H. Janes Collection.

The form, though smaller, is similar to that of the preceding vase but the body is stouter and bulkier in proportion to the height, and the handles are curved upwards and inwards. The form of the vase including the neck and handles is similar to that of the much larger hydria by Meidias. Cf. Walters, *History of Ancient Pottery*, I, pl. 41. The egg pattern on the lip and the pattern of meanders and squares also occur on the vase by Meidias, as does the pose of one of the female figures. The vase certainly reminds one of the style of Meidias and probably belongs to his time, but it has not the beauty, grace and luxury so characteristic of his work. The clay is not so fine, nor is the paint so lustrous. Beneath the main scene in front, on the Toronto vase, is a pattern of alternating meanders and checkered squares. Above the scene at the base of the neck and round the lip, an egg pattern. The inside of the neck is painted black.

A female figure draped in the sleeved Ionic chiton and himation over her lap, with a bandeau in three parts over her hair, is seated on a *klismos* with the two curving rear legs appearing one behind the other. On the edge of the himation are broad black lines. She is holding out a white wreath or necklace, to right, toward the maiden who holds out on her right arm a kind of toilet-box, or cista, decorated with lines, zigzags, and dots. Beneath the box, from her arm, hangs a taenia also. The chiton in which she is clad has an *apoptygma* and falls in straight folds over her right leg. Over the left leg which is bent back at the knee, folds are represented with curving lines. At the lower edge of the chiton and the *apoptygma* are broad black lines. Between the two figures is a duck such as often occurs in connection with women's apartments. Pet birds were common in Greek life. Cf. Reinach's *Répertoire;* also Gerhard, *Auserlesene griechische Vasenbilder*, pl. CCCII-CCCIII, 5. The general style of the painting, the form of the vase, and especially the stance of one of the figures, and the similarity to Attic grave reliefs of the second half of the fifth century, date this vase in the free style, but later than the preceding calpis.

The Toronto vase is in the same style as a calpis published in the *Journal of Hellenic Studies*, XLI, 1921, pl. IV, No. IV, 2. Cf. also Smith, *Catalogue of Vases in the British Museum*, III, 202, 204, 207, 218; and Beazley, *op. cit.*, p. 196. For a somewhat similar scene, though reversed, in similar style on a similar vase, cf. a hydria in the Villa Giulia Museum, Moscioni's photograph 12434.

About 400 B.C. (**PL. LXII**).

364. Attic red-figured column crater with decoration in panel. Accession No. C.380. Height, 0.458m. (18 in.). From Corneto (Tarquinii). Sturge Collection.

The form is very similar to that in *Ausonia*, IX, 1919, p. 72, Fig. 3, and to that of a vase from the Hope Collection illustrated in the *Journal of Hellenic Studies*, XXXVIII, 1918, p. 33, Fig. 5. Just above the foot is a black ray pattern. A broad band is left in the colour of the clay below each panel, which is bounded on either side by two rows of dots. Two rows of dots, separated by a black line, and with a black line above and below, occur also round the exterior edge of the lip. On the top of the lip, a design of lotus buds with interlacing stems. On the flat projections over the columns, spiral palmettes. Interior, painted black. An interesting point about the vase is the ancient repair, with three bronze rivets, on the lip, which may be seen in the illustration. They appear also on the exterior under the lip. The foot is attached to the body by modern iron wire which pierces the foot and the body in three places.

(*a*) and (*b*) Dionysiac Scenes.

(*a*) A charming figure of a nude boy satyr, with a wine-skin slung over his back, and wearing a white ivy wreath is moving to left. His right foot is advanced, and both knees are bent. Only the ball of the left foot rests on the ground. His head is thrown back and he is looking upwards. The pupil of his eye is seen in the inner upper corner. His cheeks are puffed out from blowing the double flute, which he holds delicately with the fingers of both hands. Dionysus follows him. He is clad in chiton and himation. He holds a cantharus in his right hand and a thyrsus in his left. He wears an ivy wreath executed in the colour of the clay, and is looking back toward the maenad who follows with a panther in her outstretched right hand, and a thyrsus in her left hand. The maenad is clad in a sleeved chiton with overfold and a panther's skin. She has a necklace, done in diluted paint, about her neck and a white ivy wreath about her curly hair. She throws her head far back, gazing upwards, and opens her mouth as if singing. The Dionysus is similar to the Old Man of the Sea in Poulsen, *Vases Grecs*, p. 24, Fig. 37.

(*b*) The scene on this side is more carelessly executed and does not show the same life and spirit as the scene on (*a*). In the centre is a maenad clad in chiton and himation, holding a thyrsus in her right hand. She wears a white ivy wreath and is moving to left. She is gazing upwards, and her mouth is open, as if she is singing. Facing her is a nude bald-headed satyr, wearing an ivy wreath and holding a drinking-horn in his left hand. He has his right hand raised, palm uppermost, behind his head. His left knee and leg are raised as if dancing. Behind the maenad is a satyr doing a more violent dance. His body is in front view, but his right leg and head are in profile, to left. His left knee is bent, and his left foot raised toward his body. His arms are stretched out at full length, the right obliquely upwards and the left downwards. He is bald, but wears a white ivy wreath. His mouth is open as if he is singing. There are traces of markings in diluted paint on all the nude bodies. This satyr as well as the youthful one on the other side has a peculiar little wart-like projection above his nose. The figures on this side are in such a coarse and inferior style as compared with those on the obverse, that it was probably done by an imitator and not by the great artist who did the masterpieces of the young flute-playing satyr, and the maenad holding the panther. Until the ripe archaic period, boy satyrs do not occur. The earliest one which I know is on the Boston amphora which Beazley ascribes to an artist whom he calls the Flying-Angel Painter. Beazley, *op. cit.*, p. 58, Fig. 37.

It is very likely that the main scene was painted by the Painter of the Girgenti Calyx-Crater, cf. Beazley, *op. cit.*, pp. 120 ff. Our attribution is accepted by Beazley, *Attische Vasenmaler*, p. 243, No. 12. In Copenhagen is a crater similar in shape and decoration, cf. especially the drapery of the female figure at the right, in Poulsen, *Vases Grecs*, 1922, Fig. 38.

C. 460 B.C.; by the Painter of the Girgenti Calyx-Crater. (**PL. LXIII**).

365. Red-figured pelice. Accession No. C.365. Height, 0.343m. (13 1/2 in.). Purchased at Santa Maria di Capua, near Naples. Sturge Collection.

Under the scene a purple-red band entirely encircles the vase. On the neck, between the handles, a purple-red band. At the base of each handle, a band left in the colour of the clay, decorated with a black line and two rows of dots; below this, spirals and a palmette.

Ceremonial Scenes.

(*a*) An altar of unusual form occupies the centre of the scene. It has a broad flat plinth at the bottom, and instead of the usual volutes and egg moulding at the top, a flat projecting abacus. On the altar are four splashes of diluted paint, perhaps representing blood from some sacrifice.

On the top of the altar the flames are represented in purple-red paint. To the left, is a long-haired, youthful figure, clad in an himation which leaves his right shoulder and side bare. Around the front of his hair is a fringe, made by lines in diluted paint which appears also on the heads of two other youths, both front and back, and on the back hair of the bearded man. He holds in his right hand a plectrum, tied with a purple-red string. With his left arm, he holds a seven-stringed lyre. He wears a purple-red fillet and his mouth is open, as if singing. Possibly the youthful figure is meant to represent Apollo in whose presence the ceremony is taking place. For a similar arrangement of the drapery on a musician cf. the flute player on a vase in the style of Duris, (Robinson, *American Journal of Archaeology*, XXV, 1921, pl. 2.) The youth on the other side of the altar, likewise draped in an himation which leaves his right shoulder bare, wears a purple-red fillet, and strangely turns his head away from the altar as he raises his open right hand, palm outwards. In his left hand, between his fingers and thumb, he holds a small ring. The significance of the ring is obscure. Cf. Cecil Smith, *Catalogue of Vases in the British Museum*, III, E 63, E 113 and E 114. For the oath taken by athletes, cf. Pausanias, V, 24, 9 and for the attitude in general, Sittl, *Die Gebärden der Griechen und Römer*, p. 138; Baumeister, *Denkmäler*, Figs. 2194 and 2197; Gardiner, *Greek Athletic Sports and Festivals*, p. 403, Fig. 132.

(*b*) A bearded figure draped in an himation with right shoulder bare, faces to right supporting himself on a staff. He wears a conventionalized purple-red laurel wreath and holds in both hands, a broad long purple-red fillet with ends tasseled in four parts. He is evidently about to present this to the youth who faces him with bowed head and a meditative expression. He is clad in an himation which is wrapped entirely around the upper part of his body. He wears a narrow purple-red fillet with an upright piece at the front. His mouth is slightly open, as if speaking, as is also that of the bearded man. The eye of the youth is in full front, as is that of all the other figures, although the face is in profile. Between the heads of the figures in purple-red paint is the word καλός.

The style of the figures reminds one of the See-Saw Painter. Cf. Beazley, *Attic Red-Figured Vases in American Museums*, pp. 118-120; *Attische Vasenmaler*, pp. 239-241. Cf. especially Tillyard, *The Hope Vases*, pl. 12, 98.

By the See-Saw Painter, about 460 B.C. (**PL. LXIV**).

366. Red-figured lecythus. Accession No. C.679. Height, with false neck, which is too high, 0.257m. (10 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

On the shoulder, five palmettes, with slender stems and spirals in black, the centre one inverted, the others turned upward. On the lower part of the neck, a tongue pattern in black between two narrow black bands. Just below the shoulder, on the front of the vase, a black meander with two narrow black bands above, and two below. Design on the front of the vase, red with a black background. A female figure draped in a thin chiton and a heavy himation faces right and holds a flaming torch in her extended left hand. Her right hand is invisible, involved in the folds of her drapery. On the ground in front of her is a lighted altar. On the wall, behind her, hangs a wide taenia, or a piece of cloth. Her hair has a bandeau around it and is dressed in a large knot which projects at the back. Fine black lines indicate the folds of her drapery. Round the lower part of her chiton is a narrow band of black. On her arm is a bracelet; in her ear, an earring. Below the scene, a black egg and dot pattern with two narrow black bands above and two below. The lecythus is quite in the careless, thoughtless but interesting style which characterizes the many lecythi with a single figure which are grouped under the name of the Painter of the Bowdoin Box by Beazley, *Attic Red-Figured Vases in American Museums*, pp. 70-72; *Attische Vasenmaler*, pp. 138-143.

Handle, part of neck, and mouth, restored.

By the Painter of the Bowdoin Box, 475-450 B.C. (**PL. LVI**).

367. Toy oenochoe with trefoil mouth. Accession No C.370. Height, 0.099m. (3 7/8 in.). Van Branteghem Catalogue, Lot 123. Sturge Collection.

Such small trefoil-lipped jugs are painted with designs closely connected with child life. Children are shown on jugs of this type playing with hoops, go-carts, balls, animals, or other objects. They were probably toys and may have been given to Athenian children on the festival day of the wine god Dionysus which went by the name of χόες (Jugs).

On our example, in a panel bordered by straight lines at the sides and an egg pattern at the top, a boy, nude, with garland on his head, stretches out his hands to left, and seems to touch a table with his left hand. His weight rests on his right foot which has a sandal on it. He raises his left knee high, as if about to mount the table. It is probably a table with one leg in the middle of one end, and two legs ending in lion's claws at either side of the other end. Such three-legged tables were called tripods and were very frequently represented in Greek art. Cf. Blümner, *Archäologische Zeitung*, XLII, 1884, pp. 179 ff. Such tables were used not only for eating purposes but for dances and acrobatic stunts. Cf. Ridgeway, *The Origin of the Greek Drama*, p. 45. Cf. also a cylix signed by Duris, Hoppin, *Handbook of Attic Red-figured Vases*, I, p 241, where all three legs of the table show. The boy is probably about to mount the table to dance or perform some acrobatic feat, cf. the story of Hippoclides in Herodotus, VI, 126-129. Behind the boy is a jug, *prochous*, decorated with a garland with raised white dots. Such vases occur very prominently in scenes on these toy jugs, and probably refer to the festival of the χόες. There are ten or more such toy oenochoes in Boston. On one (P.9075) there is a bird on a table, showing that the object on the Toronto specimen is a table also. On one there is a pitcher on the ground, as often on these vases. Baur, *Catalogue of Stoddard Collection*, No. 142, shows an infant crawling toward the jug. There are several similar vases in the Metropolitan Museum, 06.1021.197, 196, 201, 198 and 202; 24.97.34 (*Bull. Metr. Mus.*, 1925, p. 131, Fig. 9). On two of these the jug appears. For other examples cf. British Museum, *Guide to Exhibition Illustrating Greek and Roman Life*,^{2} p. 193, Fig. 230; p. 194, Fig. 231; Walters, *History of Ancient Pottery*, I, pl. XLII; Miss Herford, *Handbook of Greek Vase Painting*, pl. 11, e. There are several in the Art Institute in Chicago, Nos. 45, 46, 47, 48 (1907.07. 13, 14, 15, 16). On No. 48 an infant boy creeps toward a gilt ball on a nursery table. There is also one in D. M. Robinson's collection; several are in Athens, Alinari's photograph 24483, on one of which, 1224, a three-legged table appears in side view. Cf. also No. 581, No. 46, and two others in Room K in the Louvre; No. 4213 in Florence; one in Bologna; A 1904, A 1955, and A 906 in Brussels; and ten in Munich. Cf. also Scheurleer, *Cat. Verzameling Gr. Rom. en andere Oudheden*, pl. XLV; *Corpus Vasorum, Oxford*, III I, pl. XLIII, 6, 7, 8. These vases are found chiefly in children's graves. Cf. *Journal of Hellenic Studies*, XLI, 1921, pl. IV, Nos. V, 6 and V, 8 and pl. V, No. V, 7 and V, 18 (V, 8 has a table with three legs). They were probably used in some child's game like Tom Tiddler's Ground. But the object of the Greek game, called χυτρίνδα by *Pollux*, IX, 113, was to touch the jug, and on these very vases children are often seen crawling towards the jug. It is more likely that they were carried by children at the Anthesteria during the three days festival. Cf. Pfuhl, *Malerei und Zeichn.*, p. 518; Watzinger, *Vasen in Tübingen*, p. 50, pl. 33; *Jb. Arch. I.*, XLII, 1927, pp. 183-192; *Die Antike*, 1930, pp. 164 f., pl. 14.

Late fifth century. (**PL. LVI**).

368. Toy oenochoe with trefoil mouth. Accession No. C.675. Height, 0.064m. (2 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Similar in form to No. 367, but smaller. In a panel, bordered by straight lines at the sides and an egg-and-dot pattern at the top and an egg pattern at the bottom, a nude boy, with traces of a band or garland on his head, crouches on the ground with his right leg bent under him, and stretches his right hand backward toward a small vase (oenochoe) on the ground behind him. His left hand is extended forward to catch a tiny ball which is just above it. On the ground in front of him is a bunch of grapes. Round the shoulder and under his right arm, is a string with four ring-like pendants.

Part of lip missing.

Late fifth century B.C. (**PL. LVI**).

369. Toy oenochoe with trefoil mouth. Accession No. C.676. Height, 0.06m. (2 3/8 in.). Petroncini Collection Purchased in Rome in 1923.

Similar in form to the preceding, except that the handle has a sharp ridge at the back. In a panel similar to that on the former vase, a small chubby girl crawls toward a table or stool on the right. Her right arm is extended upward and backward; her left hand rests on the ground, helping to support the weight of her body. On her head is an ivy wreath. Round her body is a chain similar to that which the boy on the preceding vase wears, though somewhat longer.

Late fifth century B.C. (**PL. LVI**).

370. Attic red-figured low pyxis with cover in the late fine style. Accession No. C.375. Height with cover, 0.07m. (2 3/4 in.). Diameter of bowl, 0.127m. (5 in.). From Athens. Purchased from the Van Branteghem Collection, No. 145. Sturge Collection.

On the bottom of the bowl, four concentric black circles. Interior, painted black. Concave curving exterior sides decorated with palmettes and spirals. On the edge of the lower rim of the bowl, an egg-and-dot pattern which occurs also on the edge of the cover. In the centre of the cover, according to the Van Branteghem Catalogue, there was formerly a disc of bronze with a movable ring. This had disappeared before the vase came to Toronto, although the depression still remains.

The scene on the cover is one which frequently appears on these pyxides, which held the cosmetics, hairpins, and other toilet articles of Athenian women. Especially appropriate on such boxes are scenes from the interior of the women's apartments. Six young women are represented in groups of two. They are all dressed in chitons of thin materials with very fine folds falling to their feet, and their arms are bare. One has over her lap an himation, also decorated with broad black lines. They all wear bracelets, necklaces, earrings, and diadems, which are executed in relief, and were once gilded. One figure sits on a chest and stretches her hand out toward a toilet-box which her maid is bringing her. The seated figure is similar, though reversed, to that on 11.213.2 in the Metropolitan Museum. This pair is separated from the next by a spinning-basket. The next group consists of two ladies in conversation with each other. A little winged Eros, painted white, holding a garland, is seated between them. The figure to the left has her left foot raised, as if resting on a support, a Polygnotan attitude which reminds one also of Meidias. The other woman is sitting to right, but looking back in the opposite direction, reminding one of the figure near the altar on the vase signed by Meidias. Cf. Furtwängler-Reichhold, *op. cit.*, pls. VIII and IX. In the next group two ladies stand facing each other with a swan between them. Swans are commonly found in scenes from women's apartments. Cf. Walters, *Catalogue of Vases in the British Museum*, IV, F 156, pl. V. The woman to the left holds a toilet-box decorated with a rosette. The one to the right, behind whom is a plant design, holds a necklace of pearls in her right hand. These figures also remind one of Meidias. Although the designs on the vase are slightly careless it belongs to the late free style, the end of the fifth century, and shows the influence of Meidias. Cf. Beazley, *op. cit.*, p. 188. The figure with a string of pearls is very similar to Paidia, and the figure with the raised foot to Eudaimonia, on a pyxis by the Meidias painter in the British Museum. Cf. Cecil Smith, *Catalogue of Vases in the British Museum*, III, pl. XX.

430-400 B.C. In the style of the Meidias Painter. (**PL. LVIII**).

371. Tall Attic red-figured pyxis of the late fine style of the older type. Accession No. C.376. Height with handle, 0.229m. (9 in.). From the Van Branteghem Sale, No. 147. Sturge Collection.

The form is that of the older type of pyxis. A high cylindrical box stands on three wide curving legs, decorated with broad horizontal black bands with several narrow white bands between. Inside the feet, and on the bottom, a broad black band. On the lower edge of the pyxis, just above the feet, an egg-and-dot pattern.

Round the body of the vase, toilet scenes. A lady is seated to left on a *klismos* showing the two rear curving legs. She is clad in a chiton of thin material with very fine folds, through which her breasts are apparent. She rests her feet on a stool, and her left elbow on the back of the chair, and curves her right arm upwards and inwards. Toward her is flying a very pretty Eros, bearing a shallow dish in his left hand. His body is painted white. One wing has relief lines and raised dots and is also painted white. The other wing is painted blue, Cf. for such figures of Eros with one wing blue, Walters, *History of Ancient Pottery*, I, pl. XLII. Behind the seated lady is a flying dove, and then a lady carrying in her left hand a cista with a taenia hanging below it, and in her right hand a bag or bird-cage. Then comes another seated figure, to left, but turning her head to right toward an Eros who is flying toward her holding a dish in his right hand. The white remains on his body and the relief lines with white on one of his wings, but the blue on the other wing has disappeared. Just to the left of the feet of Eros, and below the lady's hand is a plant. The last group consists of an effeminate youth who is nude except for an himation at his back, which is brought forward over his left arm. He rests his weight on his right foot and his left is bent at the knee. Under his left arm appears a straight staff painted white. He is looking back toward a lady who holds a mirror with outline in relief before her face, in her right hand. In her left hand, she holds a tambourine. Her hair, like that of the other ladies, is done up in a kind of snood. She has a pleasant smile as if conversing with the youth. All the female figures wear bracelets, which are indicated by relief lines, and necklaces and earrings, indicated by raised dots. These were probably originally gilded. The Erotes and the youth wear each a fillet which is indicated by a relief line.

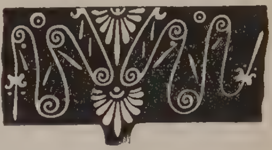
On the cover, on the inside, are concentric black circles. The handle consists of a conical section projecting above a kind of miniature cylix painted black. At the outer edge of the cover, an egg-and-dot pattern. On the top of the cover, a female figure, clad in a chiton with an himation over her lap, is seated on a *klismos* which shows the two rear feet. She rests her feet on a foot-stool. She is in every way similar to the figure described first on the body of the vase except that her head is turned back. In front of her is an Eros of the type already described, but holding in his left hand an open box and a taenia. Behind the lady is a *thymiaterion;* then a female figure running to right, holding a cista and a taenia, in her left hand; then comes a plant; then a lady with her left foot raised and resting on a support in Polygnotan fashion. She is holding out in both hands a necklace, which is indicated by raised dots; then comes a hermaphrodite Eros, kneeling to left and extending his hands toward a dove. Finally, as on the exterior, a youth who is nude except for an himation at his back which is brought forward over his left arm. He is quite similar to the figure on the exterior, except that his right hand is lowered. He seems to be talking to a female figure who rests her left hand on her left hip. In front of her is a somewhat crescent-shaped object, and behind her a plant. All of the women wear bracelets executed in relief lines, and necklaces and earrings in raised dots. The youth and the Erotes each wear a wreath in relief.

The style of the vase is somewhat coarser than that of the previous pyxis but it is later than the Meidian free style and also reminds one of the Kertch style. Many of the figures show the influence of Meidian poses and characteristics. The seated figures, especially the seated lady on the cover, remind one of the figure of Aphrodite near the altar on the London hydria signed by Meidias, cf. Furtwängler-Reichhold, *op. cit.*, pls. 8 and 9. The characteristic Meidian gesture, of the right hand turned toward the head, the drapery and use of bracelets are quite Meidian. The figure on the cover, behind the seated lady, in pose, drapery, and other features is very similar to that of Peitho on the signed Meidian vase. A cover of a pyxis from Kertch, 06.1021.122 in the Metropolitan Museum, shows a similar toilet scene and belongs also to the early fourth century.

Early fourth century B.C. (**PL. LXV**).

372. Red-figured lecythus of late fine style. Accession No. C.378. Height, 0.124m. (4 7/8 in.). Sturge Collection.

The form, the tongue pattern on the neck, and the egg pattern below the main scene, remind one of the squat lecythus in the British Museum which is illustrated by Walters, *History of Ancient Pottery*, I, pl. XLII. Cf. also Rayet et Collignon, *Histoire de la céramique grecque*, p. 253, Fig. 95. The form is also like that used by Xenophantus, later than Meidias, on a larger lecythus. Cf. Rayet et Collignon, *op. cit.*, pp. 264-265, Figs. 100 and 101. One might cite many other parallels to show that this type of lecythus is very common in the late free style. Cf. Milchhoefer, *Jahrbuch*, 1894, pp. 57 ff.; Lau, *Die griechischen Vasen, ihr Formen* etc., pl. XXIII, Fig. 1.



372=C.378
(detail of back)

Below the tongue pattern on the neck is a conventionalized myrtle wreath with raised dots to indicate the berries. On the back of the vase, beneath the handle, is an elaborate design with palmettes in the centre and at either side long curving tendrils with spirals and a flower at the end. Included in the pattern, at intervals, are four raised dots. This design is so strikingly similar in its elaborateness to that below the back handle of a hydria in the British Museum signed by Meidias (cf. Furtwängler-Reichhold, *op. cit.*, pls. 8 and 9) that we must conclude that our vase came from the same factory, especially as the remainder of the decoration is also in Meidian style. On the front of the vase is a female figure, seated to left, with her lower legs and feet crossed in characteristic Meidian fashion. She is clad in a chiton of thin material showing fine folds. An himation falls over her lap. Her hair is done up in a snood with a knot of curling locks projecting from the back. She wears a diadem, earrings on which the gilt is still preserved, and a necklace indicated by raised dots. On both her wrists she wears bracelets which are represented by two raised lines on which much of the gilding is still preserved. She rests her left hand on the ground, but reaches out with her right hand, to right, in the direction in which her head is turned. She evidently is expecting to catch some of the apples which a flying Eros is knocking from a tree with a short stick in relief, which he holds in his right hand. The apples on the tree are indicated by numerous raised dots which may have been gilded. Eros wears a short garment which crosses his back and falls over his arms. He has a diadem on his head and an anklet on his left foot. These are represented by raised lines. Eros and his drapery are white, his right wing has traces of blue on it, his left wing, which is decorated with lines and dots in relief, shows slight traces of a rose colour. The Eros reminds one of that on the pyxis in Meidian style which we have just described, No. 371, but that Eros wore no drapery nor anklet, and his wings were lowered. These beautiful winged Erotes which remind one of Pre-Raphaelite angels are very characteristically Meidian. The lady is very reminiscent of Aphrodite, Hygieia, and other figures on the signed Meidias vase. She is also quite similar in dress, posture, and features of the face, to figures that have been attributed to the Meidias painter, cf. Beazley, *op. cit.*, p. 188, Fig. 117, where a similar figure is also looking toward a somewhat similar Eros. The tree, with its apples, reminds one of the tree with the golden apples in the garden of the Hesperides represented on the signed Meidias hydria. The similarity to the signed Meidias hydria, in the palmette design, the scenes represented, and the style and attitude of the figures, the use of gilded dots and lines, and other features, is so great that we conclude that this charming little lecythus is an excellent school piece of the Meidias painter, perhaps a little later than Meidias himself. Vases of similar form and decoration in the Meidian style are well known. Cf. for example, Smith, *Catalogue of Vases in the British Museum*, III, E 698, illustrated by Miss Herford, *Handbook of Greek Vase Painting*, pl. II, d. Cf. also Beazley, *op. cit.*, p. 186 and Hoppin, *Handbook of Attic Red-figured Vases*, *s.v.* Meidias. The Toronto vase is the same shape as 06.1021.199 in the Metropolitan Museum. There are five or six others in Boston; P.6548 in Boston is the same shape and style. No. 151 at Yale, a woman watching Eros gather fruit, is also similar. No. 152 at Yale is larger but in the style of Meidias. Cf. Baur, *Catalogue of Stoddard Collection*, pp. 102-103, pl. XI. Cf. also *Journal of Hellenic Studies*, XLI, 1921, pl. III, No. v, 12.

About 410 B.C. In the manner of the Meidias Painter. (**PL. LXV**).

373. Small scyphus or cotyle with one horizontal and one vertical handle. Athenian fabric. Common type. Accession No. C.373. Height, 0.076m. (3 in.). Diameter, 0.095m. (3 3/4 in.). From Orvieto. Sturge Collection.

On either side an owl between olive branches. The owl's head faces front and his feet are turned to right. Such vases are quite commonly found in Italy on Etruscan sites. As they always have the same decoration and shape they must have had some special significance. They were probably made for some religious occasion. The owl and olive naturally signify some connection with Athens. These vases like the coins were probably called owls (γλαῦκες), cf. Schöne, *Comm. Mommseni*, p. 654; Smith, *Catalogue of Vases in the British Museum*, III, pp. 14 and 142. For similar vases, sometimes, however, with both handles horizontal, cf. Reinach, *Répertoire*, I, p. 75, No. 48; II, p. 244, No. 4; Lau, *Die griechischen Vasen*, pl. XIX, 5; Morin-Jean, *Le dessin des animaux en Grèce*, p. 70, Fig. 73; thirty-one specimens in Naples; some thirty examples in Bologna; five or more in Florence; two in the Etruscan Museum in Perugia; one in the Sforzesco Museum in Milan; Nos. 651, 53, and 358 in Room K in the Louvre, Nos. 618 and 619 in the last vase room in the Louvre; G. 618 (Louvre Album, III, pl. 158); four in Munich; *Corpus Vasorum*, *Gallatin Coll.*, pl. 26, 12; *Br. Mus.*, III Ic, pl. 32, 1-10; *Oxford* III I, pl. XLVIII, 9; *A.J.A.*, XXXII, 1928, p. 494, Fig. 12; *Baur*, *Catalogue of Stoddard Collection*, Nos. 161, 337, 338; one in the Fitzwilliam Museum; one in the Royal Scottish Museum at Edinburgh; Nos. 686, 12476, 9252 in Geneva, all with one vertical handle; one in Professor Lipscomb's Collection at Randolph Macon Woman's College at Lynchburg; and in D. M. Robinson's collection; and others.

Late fifth century B.C. (**PL. LXV**).

374. Small scyphus similar to the preceding. Accession No. C.374. Height, 0.083m. (3 1/4 in.). Diameter, 0.095m. (3 3/4 in.). Purchased in Athens.

Similar form and design to the preceding. The black paint is not so lustrous, however. Broken and repaired.

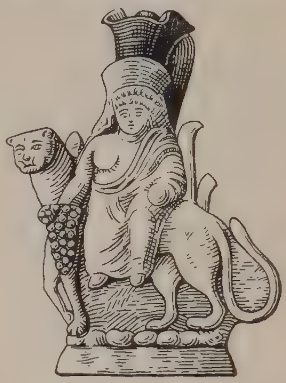
Late fifth century B.C. (**PL. LXV**).

375. Small cup with horizontal handles. Accession No. C.706. Height, 0.038m. (1 1/2 in.). Diameter of mouth, 0.07m. (2 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; deep bowl; slender horizontal handle at either side. Light red clay. On either side, an owl facing front between olive branches. Background, interior of cup, and handles, black. Round the lower part of the body, a grooved band. The decoration is rather crude, but the little cup is turned quite thin. One handle restored.

Late fifth century B.C. (**PL. LXVII**).

376. Moulded oenochoe with trefoil lip showing Dionysus riding a panther. Accession No. C.462. Height, 0.076m. (3 in.). Van Branteghem Catalogue, pl. 47, No. 280. Sturge Collection.



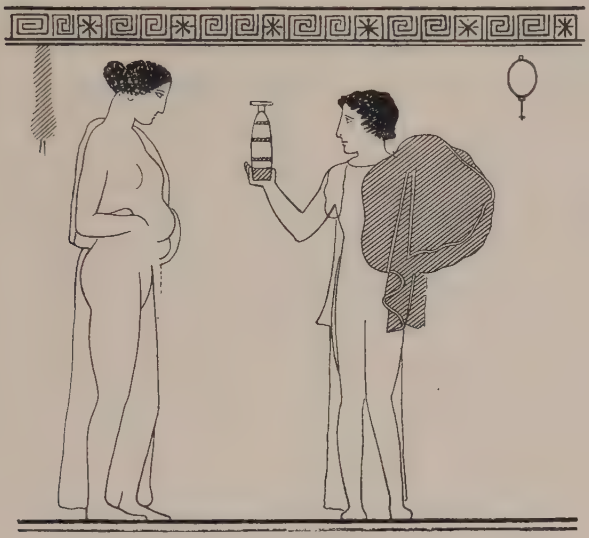
376=C.462

Buff clay. The mouth, handle, and back are painted black. The front is covered with a white slip over which are traces of blue, red, and gilt. A young beardless Dionysus, clothed in an himation which leaves his right arm and breast uncovered, is seated in full front view, sidewise, on a panther which is moving slowly to the left. The young god wears a high diadem and holds in his right hand a bunch of grapes on which traces of gilt may be seen. His curly locks fall down on either shoulder. Behind the group, on either side, are three stems of a plant or vine. The ends have been broken away but the parts which are preserved are coloured blue. The landscape under the panther's legs is painted red. Such elaborately moulded figures generally have the mouth of a lecythus instead of that of an oenochoe. There are many such, in the same style as terracotta figurines. Cf. Rayet et Collignon, *Histoire de la céramique grecque*, pp. 270 ff.; Perrot et Chipiez, *Histoire de l'art dans l'antiquité*, X, pp. 756 ff., cf. L 123 in the Louvre. Cf. plastic vase with seated Dionysus in front view in *Corpus Vasorum, Gallatin Coll.*, pl. 30, 2.

Fourth century B.C. (**PL. LXVII.**)

WHITE GROUND LECYTHI

V CENTURY B.C. (Nos. 377-381)



377=C.356

377. Athenian white funeral lecythus with outline drawing in glazed varnish. Accession No. C.356. Height, 0.299m. (11 3/4 in.). Froehner, *Collection Van Branteghem*, No. 183. Sturge Collection.

Top of foot, lower part of body, neck, handle and mouth, black. Just below the shoulder is a band consisting of a series of two meanders separated by stars. On the shoulder are palmettes in lustrous brown shading to yellow with alternate leaves red. At the base of the neck is an egg pattern. The main scene is executed in outline in lustrous yellowish brown. The taenia and himation of the figure to the right are solid red. A figure, probably female, clad in chiton, holding her himation bunched up on her left arm, stands with body and feet in front view, but her face is in profile looking to left. Her hair is short, and she holds an alabastron in her right hand. A mirror hangs behind her head. Facing her is a young woman clad in a transparent chiton with her hair done up in a knot at the back, and apparently tying her girdle. Her head is bowed with restrained grief. Behind her head hangs a red taenia with brown tassels.

The vase belongs to Group C, Class V, in Fairbanks, *Athenian Lekythoi with Outline Drawing in Glaze Varnish on a White Ground, Univ. Mich. Studies*, VI, pp. 182 ff. But the figure of the woman tying her girdle is very closely paralleled by a figure on a lecythus in Bonn, (*Bonner Studien*, pl. 11, p. 154) and by 08.258.17 in New York, published in Fairbanks, *Athenian Lekythoi with Outline Drawing in Matt-Colour on a White Ground, Univ. Mich. Studies*, VII, pl. XXXV. These vases are in the style of the Achilles Painter to whom Beazley has attributed about fifty white lecythi. The resemblance of our vase to them and others in the same style is so great that we must also attribute the Toronto vase to the Achilles Master or his school, cf. *J.H.S.*, XXXIV, 1914, pp. 219-222, 226, Beazley, *Attic R.-F. Vases in American Museums*, pp. 163 ff.; Luce, *A.J.A.* XXIII, 1919, pp. 24 ff.; Beazley, *Attische Vasenmaler*, pp. 371-380; *Greek Vases in Poland*, pp. 49 ff.Buschor, *Attische Lekythen der Parthenonzeit*, pp. 12-14. The

Achilles Master is fond of representing one figure in profile, and the other frontal, as on the Toronto lecythus. (Cf. Luce, *l.c.*, p. 29, Fig. 6; Beazley, *op. cit.*, p. 164, Fig. 100; a lecythus in Sir Herbert Cook's Collection at Richmond, England; and several others). As Beazley says there is in his style an honest beauty which recalls the best Attic grave-stones. Our scene is a simple composition with true Greek restraint, with no "striving after graces or after grandeur; he achieves grandeur but it is a quiet grandeur; and grace, but a sober grace."

About 440 B.C. By the Achilles Painter. (**PL. LXV**).

378. Athenian white funeral lecythus. Accession No. C.355. Height, 0.318m. (12 1/2 in.). Found at the Pnyx, Athens. Formerly in the Van Branteghem Collection. Sturge Collection.

Published in Benndorf, *Griechische und Sicilische Vasenbilder*, p. 36, pl. XVII, I; Froehner, *Collection Van Branteghem*, No. 184; Fairbanks, *Athenian Lekythoi with Outline Drawing in Matt-Colour on a White Ground*, p. 12, No. 14.

Foot, lower part of body, neck, handle and mouth, black. Just below the shoulder, above the scene, meander pattern part of the way round the vase. On the shoulder, palmettes in dull black with alternate red leaves. Around the base of the neck, an egg pattern in dull black. The main scene is done in outline purple-red, but a brighter red is used for the himation of the figure at the head of the couch and for the taeniae. The scene represented is a *prothesis* such as is preserved on less than a score of these lecythi, although they generally have scenes connected with the grave. These vases were made for the grave. and the only reference to a vase painter in all Greek literature is to the one who paints the lecythi for the dead. Cf. Aristophanes, *Ecclesiazusae*, 995, ὃς τοῖς νεκροῖσι ζωγραφεῖ τὰς ληκύθους. For the *prothesis* on such vases cf. Walters, *History of Ancient Pottery*, II, pl. LV; Pottier, *Les lecythes blancs*, p. 12; and the list given by Fairbanks, *Athenian Lekythoi with Outline Drawing in Matt-Colour on a White Ground*, p. 224.

The body of the dead person, closely wrapped, lies on a couch with the head propped up on a pillow. The eyes are closed and over the body hang five red ribbons. Another broader one hangs from the couch itself at the top. At the head of the couch stands a woman wearing a chiton with fine folds which shows over her right breast. Over the chiton she wears a long himation painted in solid red. She places her left hand on her head but stretches out her right in an attitude of mourning. At the foot of the couch, facing it, stands a shorter woman in profile. She wears an ungirt chiton with fine folds showing the form of the body through it. She has short hair falling loosely over her neck, like that of the other mourner, and makes the same gesture of grief. For this gesture on white lecythi cf. references given above, and also Fairbanks, *Athenian Lekythoi with Outline Drawing in Matt-Colour on a White Ground*, pls. II and XXXVIII, and No. 88 in Room L in the Louvre. The vase belongs to Fairbanks' Class IX, Series I.

About 420 B.C. (**PL. LXV.**)

379. Attic white funeral lecythus. Accession No. C.381. Height, 0.241m. (9 1/2 in.). S. H. Janes Collection.

Top of foot, lower part of body, neck, handles, and shoulder, black. Just below the shoulder, above the scene, is a band of meander. On the shoulder are three palmettes. At base of the neck is an egg pattern. The design is drawn in outline in matt black paint. The two series of two encircling lines just below the shoulder of the vase, however, are in lustrous yellow brown. Red is used for the himation, for taeniae, and for the lower part of the grave stele. The scene represents the bringing of offerings to the tomb. A draped female figure with short hair, is holding out, to right, a long basket from which hang red ribbons. The tomb consists of a stele with abacus rudely indicated, and two high steps at the bottom. To the right stands a figure draped in a solid red chiton with overfold. Her left arm hangs by her side, bare from the elbow down. The paint has been so worn away from her head and right hand that nothing definite appears now.

About 420 B.C. (**PL. LXV**).

380. Athenian white funeral lecythus. Accession No. C.357. Height, 0.289m. (11 3/8 in.).

Top of foot, lower part of body, handle, neck and mouth, black. Just below shoulder are two sets of horizontal lines, two each, encircling the vase. On the shoulder are three palmettes with leaves alternately red and black.

The scene represents the bringing of offerings to the tomb. The tomb stele is represented as rather broad, tapering toward the top. It has two high steps at the base and two plinths at the top with a very poorly drawn triple acanthus. On the front are painted four horizontal bands or ribbons, one in reddish brown paint. There also hang down on the stele a brown taenia with tassels and a dark red one. On either side of the central stele appear the side outlines of other steles, as if there were a whole series one behind the other. To the left is a draped figure holding a box behind her, in her right hand, and extending her left hand. On the right is a youth who has his right foot raised as if mounting the steps of the stele. His right hand is extended to the stele. His left arm is bent under his right so that the hand does not appear. He is represented as a youth with drapery about the lower part of his body only. His hair is short and his head is bowed with a look of restrained grief.

The vase reminds one of Fairbanks, Class XIV, but as its size is not great enough to put it in that class it probably would come under Class XV. Cf. Fairbanks, *Athenian Lekythoi with Outline Drawing in Matt-Colour on a White Ground*, pp. 193 ff. The vase has been much broken and repaired. For tomb scenes on white lecythi cf. Riezler, *Weissgrundige Attische Lekythen*, passim.

Late fifth century B.C. (**PL. LXVI**).

381. Athenian white funeral lecythus. Accession No. C.358. Height, 0.356m. (14 in.). Some repainting.

Top of foot, lower part of body, neck, handle, and mouth, brownish black. Just below shoulder are two sets of bands, two each, in reddish brown. The shoulder is not so flat as that of the preceding examples and seems not to have been decorated. However, much of both slip and decoration have been worn away and it is difficult to tell just what was originally on the vase.

In the centre, a stele of very peculiar form tapering toward the top with two cross plinths. Above the lower cross plinth is a section shaped like a tumulus, or egg. Above this the stele is painted solid black, and above the black is a row of black dots. To the left of the stele stands a youth with staff, extending his right hand. On the right of the stele is a draped female figure with her right hand outstretched, and her left hand raised to her head. Over her chiton is a garment painted solid black from the hips down.

End of V century B.C.; later than Fairbanks' types. (**PL. LXVI**).

VASES FROM SOUTH ITALY

V-IV CENTURIES B.C. (Nos. 382-477)

382. Apulian red-figured cotyle or scyphus. Accession No. C.377. Height, 0.099m. (3 7/8 in.). Diameter, 0.08m. (3 1/8 in.). Sturge Collection.

The vase has a very small foot, a tapering tall cup with thin walls, and slender horizontal handles. Just above the foot, narrow vertical lines; above this, a wave pattern which is characteristic of South Italian Ware; round the lip, an egg-and-dot pattern; rays at the ends of the handles. Under the handles, an elaborate pattern consisting of one palmette above another directly under the handle, and a palmette on either side of the upper one. Around the palmettes are tendrils ending in spirals. Across the top of the palmettes are white dots which are used also at the centre of the spirals.

(*a*) A scene of courtship such as is common on vases of the late fine style. A lady, wearing a wreath executed in white lines, her hair partly confined in a snood tied with white ribbons above which a knot of hair projects, is seated to left on a pile of three rocks, one above the other. The divisions are marked by broad white crescents. The lady is draped in a girded chiton. She rests her left hand on the rocks and holds in her right hand a mirror which is elaborately decorated in white. Her feet are white and seem to rest on the ground which is indicated by a line of eight white dots. She wears a bracelet on either arm, consisting of two lines, and a necklace of two rows of white dots, as well as earrings of white dots. The field above has two series of three white dots and a heart-shaped design; and two other small white markings. In front of the lady stands a youth, with an himation about his right arm and the lower part of his body, holding a white spear in his right hand. He wears a wreath of white dots and carries in his left hand a similar wreath which he is about to present to the lady. Behind his head is a kind of tablet (?)

(*b*) An effeminate Eros. For a similar figure compare No. 371. This kind of Eros is a marked characteristic of vases of the late fine style and also of the South Italian vases. Eros holds in his right hand a mirror, like that in the hand of the lady on the other side. He wears a necklace consisting of two rows of white dots, earrings, and a diadem of white dots. His face and hair are like those of the lady. In his left hand he holds a wreath executed in white lines and dots. He wears a serpentine anklet on his left leg only. One of his wings is decorated with fine black lines, above which are white vertical lines, and three rows of white dots. The outline of the wing is done in a kind of yellowish white paint, whereas the edge of the further wing is pure white. In the field, above, are stop-gaps similar to those on the other side. Below, to the right of Eros, is a circle of dots and in front of him, a kind of tree. The vase, in its luxurious refinement, in its beautiful form, and in the decorative patterns, reminds one of the Kertch vases but it is more probably South Italian, and a very fine example of Apulian Ware of the later fourth century B.C. There are a dozen or more such vases in Naples; six or more in Bologna; F 449-451 in the British Museum; No. 1887.222 in the Royal Scottish Museum in Edinburgh.

Late fourth century B.C. (**PL. LXVII**).

383. Apulian small red-figured cup of very delicate workmanship. Accession No. C.689. Height, 0.082m. (3 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Somewhat ovoid body; small two-ribbed handle; thin overhanging lip. Fine red clay turned very thin. Designs, red with a black ground. Accessories in white. Handle, black. Round lip, a wave pattern. Under lip, a delicate

tongue pattern in black. Just below lip, a band of egg and dot pattern, very small. Under the handle, a palmette with spirals; at each side of the handle, a delicate leaf design and a large palmette with spirals with small semi-palmettes beside it.

On the front, an effeminate Eros, with long wings, standing to right, holding a mirror in one hand and a basket with handle in the other. His hair is dressed in a knot at the back of his head. In front of him a lady is seated on a pile of three rocks. She wears a thin sleeveless chiton, apparently girt at the waist, a double necklace, and a bracelet. In her extended right hand she holds a round, flat object. Her hair is confined in a cap from which it projects at the front and in a long knot at the back. In front of her face a bird flies, to left. In front of her knees is a leafy plant with white berries. In front of the feet of Eros, a rosette. White is used for dots on the palmettes, for markings on the wings of Eros, on the basket, on the rosette, on the rocks and also for the lady's jewels, and on the circular object which she holds in her right hand. Beneath the designs, a wave pattern. On the bottom, two black circles.

Late fourth century B.C. (**PL. LXVII**).

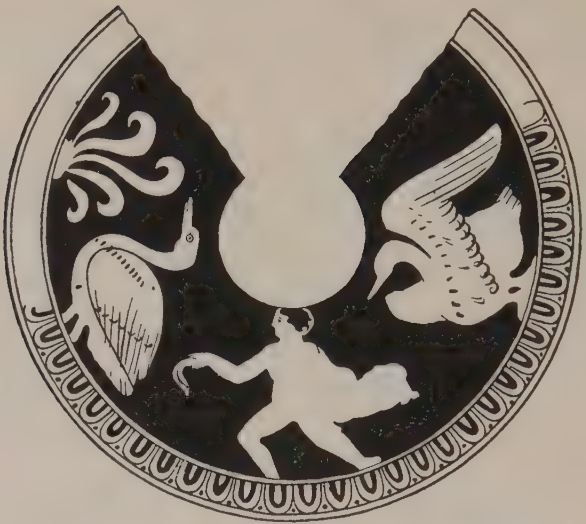
384. Small crater or two-handled cup of Apulian Ware. Accession No. C.673. Height, 10.165m. (6 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

This little vase is of unusual shape for this style of ware, with rather a high moulded foot, a somewhat ovoid body, a flaring lip, and at either side a handle which is bent into an acute angle at the top. On both the exterior and the interior of the lip, a slender tongue pattern; on the outer side of each handle, a series of chevrons arranged vertically; under each handle, a palmette; under the main scenes, a wave pattern.

(*a*) A female figure seated to left, on a pile of three yellow rocks. She wears a long, sleeveless chiton with yellow girdle, white shoes, a necklace of dots, a circular earring, and a diadem or fillet, and apparently has brooches on her shoulders, all white retouched with yellow. In her left hand she holds a garland, consisting of a circlet with two ends, on which are dots. On her right hand she holds a rectangular box decorated with horizontal black and white bands, and also a horizontal row of zigzags and chevrons in white retouched with yellow. Above the box are four solid circles in white, and from beneath it hang two streamers, white retouched with yellow and with black dots. Just at the back of her neck is a circle of white, possibly a part of her coiffure, as a bunch of her hair is apparently enclosed in it. Extending down the front of her chiton, two vertical lines in black. In the space behind her head hangs a fillet with one edge white, and there is another similar one in the space in front of her knees.

(*b*) A youth, standing to left, wearing a short, belted chiton, high shoes, bracelets above his elbows, and a garland on his head, and holding two spears in his right hand, and a triangular bag (?) with a loop handle in his left. In the background, behind his head, hangs a round shield with a star-like device at the centre, and a dotted border around the edge. His hair is long and hangs down on his shoulders. White retouched with yellow is used for his garland, bracelets, belt, the upper and lower border of his chiton, and a strip down the front, for the buttons, soles, and tops of his shoes, for the spears, on the bag, and for the decoration on the shield, and also on the stalk-like plant with round leaves or berries that grows up in front of the figure. To the right of the bag is a spiral tendril with a leafy design. Both scenes are bounded at each side by a vertical border consisting of two rows of dots with a line between them and a wider vertical line beside the handle.

Fourth century B.C. (**PL. LXVII**).



385=C.681

385. Apulian epichysis. Accession No. C.681. Height, 0.147m. (5 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Walters, *History of Ancient Pottery*, I, p. 179, Fig. 47, shows this form and says that it is found only in Apulia. It has a flat, cylindrical body like a pyxis, or toilet-box, with moulded edges, surmounted by a long, narrow neck, a beak-like mouth, and a high handle. Reddish tan clay; figures red with a black background. At either side of the handle, near the point where it joins the lip, a moulded rosette. Round the lower part of the neck, a tongue pattern in black. On the top, at the front, a nude figure, probably a boy, running to left. On his left arm was, apparently, a bunch of drapery. In his right hand, which is extended, he holds what may possibly be a strigil. To right of the figure, a swan to left, with wings spread; to left of the figure, another swan seated, also to left. In front of the second swan, a kind of straggling palmette. Round the edge of the top, an egg and dot pattern. Round the body of the vase, a wreath of ivy leaves in red with slender white stems. On the bottom of the vase, traces of a purple-red wash.

The upper part of the beak is missing.

Fourth century B.C. (**PL. LXXI**).

386. Small red-figured oenochoe with high handle and trough-shaped lip of Apulian style. Accession No. C.680. Height, 0.178m. (7 in.). Petroncini Collection. Purchased in Rome in 1923.

Low moulded foot; somewhat pear-shaped body; slender neck; high handle; trough-shaped lip. Red clay. Designs, red on a black ground with accessories of yellow and white. Lower edge of foot, black. Under the handle, a small palmette with a larger one at each side. Round the neck, a narrow black band. Below this, a wave pattern with white dots. On the front of the vase, a draped female figure, seated on a pile of rocks, to left. She wears a thin sleeveless chiton with a jewelled belt, and a cap, tied with streaming ribbons, from which her hair projects at the front and back. She wears also a radiate diadem, an earring with pendent drops, a double necklace, brooches to fasten her chiton on the shoulders, and bracelets. In her right hand she holds what may be a cake decked with white; in her left, a garland (?) with dots of black and white. In front of her is a four-petalled rosette. Behind, a vertical branch with leaves

and white berries, and a flower-like pattern. Under the designs a band of wave pattern encircles the vase. White with yellow retouches is used for the upper parts of the rocks, the centre and tips of the rosette, the stem and berries of the laurel-branch, the diadem, ribbons, necklace, brooches, bracelets, girdle, and the dots on the garland, also for dots on the palmettes and the upper wave pattern, and also for a stroke with three dots below it which hangs in front of the lady's face. At the point where the handle joins the neck, at either side, a small moulded head. The little vase has an attractive and a rather unusual form.
Fourth century B.C. (**PL. LXXI**).

387. South Italian oenochoe with round mouth. Lucanian type. Accession No. C.392. Height, 0.387m. (15 1/4 in.). S. H. Janes Collection.

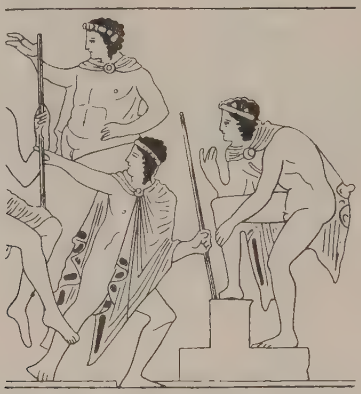
The vase has somewhat flattened handle with metallic-like discs projecting at the top. On the back of the handle is a broad rounded ridge. Lustrous black covers the surface, exclusive of decoration, and the painting is in good style. The vase is of local manufacture.

Beneath the main scene is a frieze consisting of three meanders alternating with vertical lines, and a rectangle with black projections on all four sides on the interior and a hollow rectangle at the centre. At the back of the vase, two palmettes, one above the other, with a palmette on either side and spiral tendrils. On the shoulder, a pattern of palmettes and spirals, above which is a wave pattern. On the neck, alternating spiral palmettes and conventionalized lotuses. On the lip, egg and dot pattern.

The main scene represents the siege of a city. To the left, a young warrior with the fine folds of his chlamys flying behind him, is ascending a ladder which is supposedly placed against the wall of the besieged city. He wears a scabbard at his left side, an Attic helmet with crest and wings at the side and a long projecting white plume. He has on his left arm, a shield decorated with circles in the centre and dots around the rim. He holds up a drawn two-edged sword in his right hand. His left knee is raised high, and he places his left foot on the second rung of the farther side of a five-runged ladder. The next figure also shows a very martial attitude. He stands on tip-toe with his right foot and places his left on a rock in Polygnotan attitude. On his left arm he carries a shield which is decorated with dots enclosed by lines. In his right hand he carries a spear with double edge at the top and at the lower end a kind of shoe or *σαυρωτήρ* consisting of two discs and a comb-like piece. He wears a winged helmet with waving crest and two white plumes. He has an intense but pleasant expression on his face and is also looking up at the invisible enemy. The next figure, clad in chiton and breastplate, is striding to left, with his right foot advanced and right knee bent. On his left arm is a large shield the edge of which is also decorated with a border of dots bounded by black lines. He also wears a winged helmet with low waving crest, and a long white plume. In his strong right hand he holds a spear. He has a somewhat pouting, but determined expression. He is also evidently thought of as looking up toward the supposed enemy. The last figure is especially interesting. His face and body are in three-quarters or nearly front view, but his eyes are looking to left and his right leg and foot are turned to left. In front is his scabbard and over his left arm falls his chiton. He holds in his raised left hand a long spear with point upwards. In his right hand he has a drawn two-edged sword. He wears a helmet with crest and white plume. The helmet is shown in front view with a projecting forehead-piece, or *metopon*, decorated with a circle. His hair, on either side of his face, is painted in raised relief lines. He has a meditative, almost vindictive expression, as he looks sidewise towards his sword. The whole scene is perhaps intended to represent some episode in the Trojan War or the Seven Against Thebes. The warrior climbing the ladder suggests Capaneus. The scene, however, may be a typical siege scene.
Fourth century B.C. (**PL. LXVIII**).

388. Attic Amphora from South Italy. Accession No. C.379. Height with cover, 0.619m. (24 3/8 in.). Purchased at Palermo. Sturge Collection.

Low foot; tall slender body; high neck; spreading lip; exterior side of handles has central ridge from which the sides slope. Beneath the scene, a frieze of meanders interrupted at intervals by dotted crosses, and in one case by a kind of checker pattern. At the base of the handles, a frieze of dots. On the shoulder, a tongue pattern; on the neck, palmettes with spiral tendrils; under the edge of the lip, egg and dot pattern.



(*a*) part

388=C.379

Conversational Scenes, possibly from Euripides' Meleager.

(*a*) To the left, a youth places his raised left foot on an elevation indicated by a white curving line. The ground on which his right foot rests is also indicated by a white line and dots. He bends forward, resting his right hand on his hip, holding something in his extended left hand. He wears a chlamys which hangs down from his shoulders behind him. He wears a diadem decorated with a white line and white dots. He is facing to right and looking down on the next figure. This figure is seated to left with his feet crossed; his drapery falls over his right leg and covers the ground under him, which is indicated by a white line. He holds a spear in his right hand. He wears a diadem, decorated with a white line and dots, and is looking around toward the central scene. The figure above him is partly concealed by the ground. He has his arms outstretched, wears a chlamys at his back, and a diadem similar to that of the other figures, and is looking to right. The central figure is Atalanta (?) who raises her left foot and rests it on a block painted entirely white. She holds a staff in her right hand. Around her right wrist is a white bracelet. She wears the usual diadem decorated with white dots. The earring in her ear is indicated by a white dot. Her hair is dressed in a long knot at the back. She wears a short chiton, decorated with black and white dots, with circles, with a border of wave pattern, and zigzag and straight lines. Over her chiton she wears the usual chlamys which hangs from her shoulders at the back. In front of her is Meleager (?) seated to right, but looking back to left. His drapery is beneath him and falls over his left leg. Curving white lines help to indicate the elevation on which he is sitting. He holds a staff or spear in his left hand and wears the usual diadem. Above, appears another figure, the lower half of whose body is concealed. He is clad in the usual chlamys and wears the usual diadem. He rests his left hand on his left hip, and extends his right hand toward the centre. Beneath him, is a figure draped in a chlamys, wearing the usual diadem, with spear in left hand, proceeding to right, but looking back and extending his right hand to left.

The position reminds one very much of that of Peitho on the signed Meidias vase. Finally, comes a tall slender youth facing left, wearing the usual chlamys and diadem. He stands with his left foot on a plinth painted entirely white, and rests his right on a high block also painted entirely white. With his right hand he is making a gesture, which also reminds one of Meidias. The figures with one leg raised and resting on a support, the figures half concealed by the ground, and the seated figures, are very reminiscent of such poses on the Meidias signed hydria.

(*b*) On the other side of the vase is a seated figure, to right in the centre. His drapery covers the ground beneath him and falls over his left leg. He holds a staff in his left hand, and is looking back toward a youth who seems to be placing his left arm about his shoulders. He has his left leg raised resting on a support. He wears the usual chlamys on his shoulders, but does not wear the diadem which appears on the figures on the other side. Instead, he has a white fillet. He is making a characteristic Meidian gesture with his curving right arm. Around his lower right wrist is a long white fillet with streaming ends. Near his right hand is a broad white circle which is probably intended to represent a garland. In front of this scene of courtship is another tall youth. He also has his right leg raised high. He wears a chlamys and a white fillet. He is extending his right hand toward the youth, while he rests his left elbow on his right leg. Curving white lines indicate the support under his right leg. The style of the scenes is rather careless and there is little originality, but it is clearly Attic. The shape, the style, and scenes are so similar to those of a vase found at Decelea in Attica (15113 in Athens) and published by Deubner in Ἀρχ. Ἐφ. 1924, pp. 113 ff., and pl. 1-2, that there can be no doubt that the same Attic artist painted both vases. Deubner interprets the scenes as from the lost play of Euripides, called "Meleager". Beazley has called my attention to two other vases in Vienna by the same painter, a volute-crater (*Monumenti Inediti*, IV, pl. XLIII; *Jahreshefte Oest. Inst.*, II, p. 15), and a column-crater (Tischbein, V, pl. 12=Reinach, *Répertoire*, II, p. 337), and also to the Jatta hydria (1418), published in *Bull. Nap.*, N.S., V, pl. 1=Reinach, *Répertoire*, I, p. 484. These vases are not only in the same style but several have the same subject connected with the Calydonian boar hunt. I suggest that we call the artist "The Calydonian Painter" or "The Atalanta Painter" or "The Meleager Painter".

End of V century; by the "Atalanta-Meleager Painter". (**PL. LXIX**).

389. Large amphora. Accession No. C.391. Height, 0.578m. (22 3/4 in.). S. H. Janes Collection.

Ridged foot; tall cylindrical body; high neck; flaring lip; rather flattened handles. The shape reminds one slightly of the so-called Nolan amphoras. Beneath the main design, a frieze of meander pattern; under the handles, refined conventionalized palmettes, one above the other, with spiral tendrils. Raised white lines and dots occur in different parts of the design; on the shoulder, tongue pattern; on the neck, palmettes with spirals; and at the top of the neck, an egg and dot pattern.

(*a*) Offerings at the tomb. In the centre, a beautiful gravestone painted yellowish white. At the bottom is a long projecting plinth on which a draped youth stands to left, holding in his left hand a dish, or phiale, which has a white edge and white raised dots above to indicate fruit. In his right hand, he holds a white wreath as an offering. On his head, he wears a wreath made of white dots. Above the plinth on which he stands is a higher but narrower block, from which rises the narrow stele. It is decorated, near the top, with two series of two horizontal lines, and an egg pattern above. The gravestone is surmounted by a beautiful two-handled bowl full of pine cones, an ornament which reminds one of the pine cones that covered the mound over the Mausoleum of Augustus in later times. Cf. Gatteschi, *Restoration of the Mausoleum of Augustus*. Cf. also the *pineae* which were used over the graves especially at Orvieto and Palestrina. In front of the lower part of the tomb is a table of which two legs appear at the right, and one at the left, ending in lion's claws. Under the table are three concentric circles painted in light brown over the white of the stele. On the table appear three large cakes. A maiden draped in chiton, with white sandals on her feet, wearing white snake bracelets, earrings, and garland, holds out to right, in her left hand, a white dish of small fruits, indicated by white dots. With her right hand she is pointing down to the cakes as if wishing to find a place for her dish. Above her head is a kind of rosette stop-gap. It has a white dot at the centre and four curving white lines form part of the circumference. Above the head of the youth, standing on the lower step of the stele, is hanging a taenia decorated with raised white dots. To the left of the upper part of the stele is a draped seated figure with body to left but head looking to right. Her himation is draped over her head. She wears a *sphendone*, snake bracelets, and sandals, in white. In her outstretched right hand she holds a wicker box decorated with white dots, zigzag, and horizontal lines.

(*b*) At the left stands a female figure draped in a chiton and himation facing right, resting her feet on a spiral plant design. Her shoes or sandals are indicated by white lines and white dots. In her right hand she holds a wreath decorated with white dots. She wears bracelet, necklace, and diadem in white. Facing her is a tall smiling youth draped in himation only, which leaves his breasts and shoulders nude. He wears a white sandal on his right foot but his left foot seems to be entirely unshod. Beneath him, the ground is indicated by a plant design with white lines and dots. He holds a white stick by his left side, wears a white wreath on his head, and carries a garland in his right hand. Between the pair, who are conversing, grows a tall white plant such as occurs frequently on Apulian vases. Above it hangs a garland decorated with white dots; on either side of the group is a kind of tablet with raised white edge and a long black space in the centre, or perhaps it is intended to represent a window. At Olynthus were found such objects but there they are mill-stones rather than windows. Cf. Robinson, *Excavations at Olynthus*, II, p. 71, Figs. 157, 182. Behind the lady is a wheel-rosette like the stop-gap on the other side.

Campanian style under Apulian influence; later IV cent. B.C. (**PL. LXIX**).

390. Tall amphora-like Campanian vase with handle over top only. Accession No. C.394. Height, 0.613m. (24 1/8 in.). S. H. Janes Collection.

High narrow foot with several ridges; slender somewhat cylindrical body; high neck; flaring lip; round ridged handle with perforated projection at the top, possibly for suspending the vase as a tomb offering.

Below the main scene, a frieze of wave pattern. On either side of the body of the vase, an elaborate acanthus pattern with palmettes and spirals decorated with many white wavy lines, and with white circles and dots. On the shoulder, a tongue pattern. On the back of the neck, a palmette with white circles above and white dots on either side. On the front of the neck, a female figure draped in chiton and himation, with snood, white diadem, sandals, and bracelets, is moving to left with her right hand raised. To either side of her is a lily-like plant design.

(*a*) Offering at the tomb. In the centre is a tall white stele of which the front and one side are shown. At the base appears a part of such a table as was shown on No. 389. On it are cakes of two sorts. The top of the stele is decorated with an egg pattern between horizontal lines. On the top of the stele appear three offerings. In front of the base of the stele is a youth, seated, with himation over his lap and around his left shoulder. He wears a white fillet and is making a gesture with his right hand. To the left of the stele is a seated youth with his himation covering only the upper part of his right leg and a part of his left. He has his feet crossed and holds a stick with his right hand. He wears a white fillet, and is looking sadly toward the tomb. To the right of the tomb is a draped female figure, with right leg raised and right foot resting on ground which is much higher than that supporting her left leg. She holds out her left hand, which has a bracelet on the wrist, in front of the tomb. She rests her right elbow on her raised right knee. Her hair is done up in the characteristic knot at the back and has a white fillet over it.

(*b*) Scene of courtship. A draped female figure wearing a cap, white fillet, earrings, necklace, and bracelets, faces to right with her left knee somewhat raised and her left foot advanced. She wears sandals indicated by white soles and dots. In her right hand she carries a bunch of white flowers. In her left hand she holds a white dish with large white dots above to indicate the fruit.

The youth facing her, clad only in himation which leaves the upper part of his body nude, is holding out with his right hand a string of pearls indicated by eight large white dots. He wears a broad white fillet and stands in much the same position as the similar figure on No. 389. Between his feet are still preserved two white dots to indicate the ground. Although the scenes are somewhat similar to those on No. 389, the workmanship is far inferior, much coarser and more careless. The black glaze is also much inferior.

For a vase with similar handle over the top, cf. Laborde, II, pl. 8, copied by Reinach, *Répertoire*, II, p. 219. In Boston there is a Campanian vase with a similar high foot, but with twisted handles at the side of the neck, which pictures Electra, Orestes and Pylades.

Campanian; fourth century B.C. (**PL. LXX**).

391. Tall amphora-like vase with handle over top only. Accession No. C.393. Height, 0.616m. (24 1/4 in.). S. H. Janes Collection.

Form similar to that of the preceding vase except that the foot is higher, with only a single ridge, and has somewhat the shape of an inverted bell, and the handle over the top is twisted. A similar shape with a twisted handle above is the amphora No. 06.1021.240 in the Metropolitan, which the label calls Apulian.

Below the main scenes, a border of wave pattern. On the body of the vase, at either side, elaborate spiral palmette design with accessories of white dots and lines. On the shoulder, a laurel wreath with white berries. On the neck, a coarse palmette design on either side.

(*a*) A young warrior is riding astride a spirited horse to left. The horse's legs are painted white from the knees down, and the bridle and reins are painted with white lines and dots. The rider holds his right hand on the near side of the horse's head, and in his left hand he carries a standard draped on the upper part of a square staff with white spear-like end. For a similar figure on horseback with a similar standard, cf. Reinach, *Répertoire*, II, p. 349, No. 60, from Tischbein, *Collection of Engravings*, V, pl. 60; cf. also Millin-Millingen (reprinted by Reinach), *Peintures de vases antiques*, p. 12, and pls. 1, 13; cf. the departure of a similar warrior on a similar horse in G.R. 998 in the Metropolitan Museum, a Campanian hydria from Capua. The rider on the Toronto vase wears a short tunic, and over it in front a breastplate or aegis, with a snake-like upper edge, and a broad belt below. On his head he wears a helmet with small cheek-pieces but a very high bushy crest, with four streamers hanging down behind. Between the rear legs of the horse and under his raised front right hoof, white dotted circles appear. In front of the rider's head, white concentric circles. Behind the standard and over the horse's head is a kind of leaf design. In front of the horse's head hangs a taenia with white edge and two white streamers at either end.

(*b*) Two ephebi closely wrapped in himatia confront each other. Each wears a white fillet with white dots above. Between them is a pyxis decorated with four white triangles and dots, beneath which hangs a taenia with two white streamers at either end. Beneath this is the characteristic wheel rosette which occurs also behind the heads of both youths. A similar scene occurs on the back of an amphora in the Metropolitan, No. 06.1021.235, doubtfully called Campanian. The Toronto vase with its Campanian horseman indicates that the Metropolitan example with its same shape and handle is also Campanian.

Campanian; late fourth century B.C. (**PL. LXX**).

392. Amphora-like vase with handle over the top only. Apulian style. Accession No. C.719. Height, 0.267m. (10 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Form rather similar to that of No. 390 and No. 391, but the foot is lower, the top of the handle is not perforated, and the whole vase is smaller. Designs in red with a black ground. Lower part of the vase, foot, handle, and lip, black. Below the main decoration, a narrow black band, and a row of black dots encircling the vase. On the shoulder, two rows of black dots with a narrow black band between them. Just below the neck, a moulded ridge with a row of black dots on it. On the upper edge of the ridge are several more dots. Round the neck, a series of curving lines. On either side of the body of the vase, a palmette, with spiral tendrils beside it. On the front and back of the body, a female head, to left. One of these heads is covered with a closed cap from which the hair projects over the ear only. The cap is trimmed with black bands and rows and groups of black dots. On the black bandeau, across the front of the cap, are short white strokes. In the ear is an earring and round the neck, a necklace of black dots. The other head also has an earring and necklace of black, but instead of the cap, only a bandeau left in the colour of the clay, with a row of black dots on it. In front of the bandeau, on the hair, is a row of dots or short strokes in opaque white. Behind and above the hair is a small space left in the colour of the clay. The workmanship is crude. The body of the clay was apparently covered with a purple-red wash.

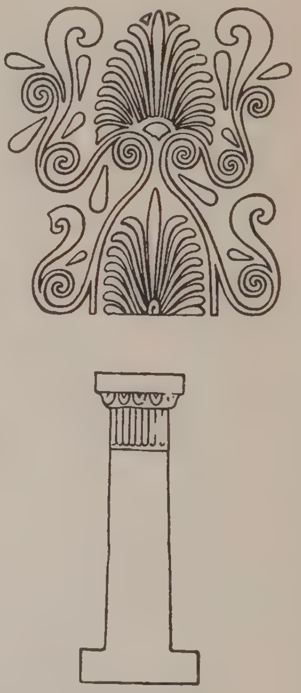
Fourth century B.C. (**PL. LXXI**).

393. Apulian amphora. Accession No. C.390. Height, 0.461m. (18 1/8in.). S. H. Janes Collection.

High foot, upper part red; tall slender body; sloping shoulder; short neck; high mouth; slender flat handles curving down to ridge at top of shoulder.

Under the main scenes, a frieze of three meanders alternating with dotted crosses. Under the handles, superimposed palmettes with spiral tendrils, decorated here and there with white dots. At the base of the handles, a tongue pattern. On the shoulder, long vertical black lines with dots at bottom. On the neck, on either side, palmettes alternating with lotus buds, and on the lip, white laurel wreath.

(*a*) Scene at tomb. In the centre is a stele with a broad base, and a capital consisting of an abacus, and echinus decorated with an egg pattern, beneath which are vertical lines. To the left of the stele stands, facing it, a female figure draped in a chiton of fine material with many folds, which are smoothed out over her bent right leg. She wears snake bracelets, necklace, and diadem. Her hair is dressed in a characteristic knot at the back. In her left hand, of which the forefinger is raised, she holds a white mirror, and from her right hand a bunch of grapes hangs by the stem. To the right of the tomb is a



393=C.390 (details)

nude youth standing with left knee bent on the ground, which is indicated by white dots. He wears a white fillet and is looking toward the stele and the female figure. In his right hand he holds a white fillet, and in his left, a long white palm branch.

(*b*) Two draped ephebi confront each other, closely enveloped in himatia. Between them is a kind of leaf pattern, above which is a wheel-rosette, which occurs also behind the heads of each. Only traces of the white circumferences of the rosettes now remain.

The scene on the reverse is in poorer style than that on the obverse, as is usually the case on Apulian vases.

Fourth century B.C. (**PL. LXXI**).

394. Apulian amphora. Accession No. C.389. Ht., 0.438m. (17 1/4 in.)

Form very similar to that of the preceding vase No. 393.

Under the main scenes, a frieze of meander with three dotted crosses at intervals. Under the handles, large single palmettes. On the shoulder, a tongue pattern with narrow vertical lines ending in dots between. On the neck, a band of laurel; on the lip, a characteristic white Apulian laurel wreath, as on the preceding vase.

(*a*) Scene of courtship. On a pile of rocks, the divisions of which are indicated by broad white crescents with white dots above and below (cf. No. 382), is seated a draped female figure, to right. She rests her feet on the ground, indicated by white dots. She wears white snake armlets, a necklace of a double row of white dots, white earrings, and a diadem. Her hair is dressed in characteristic Apulian style with a snood tied with streaming white ribbons, or open cap from which a knot of loose curling locks projects at the back. In her right hand she holds a white wreath and in her left hand, a branch, the stem and berries of which are white. Facing her is a tall nude youth with his himation hanging over his left arm. With his right hand he holds out to the lady a dish with white rim decorated with white dots. He wears a white fillet on his curly hair. In his left hand he holds a large mirror by the handle. For a similar object with vertical semicircular handles, cf. Gerhard, *Apulische Vasenbilder des königlichen Museums zu Berlin*, pl. XVI; Walters, *Catalogue of Vases in the British Museum*, IV, pl. X, F 332. The handles and the rim of the mirror are done in white. Between the courting couple is a plant with stem and berries in white. Above the dish which the youth holds is the characteristic wheel-rosette.

(*b*) Two draped youths confront each other. The one to left holds a staff. Between the heads of the two hangs a folded wax tablet held together by three strings under which appears the stilus. Behind the head of the youth to the left is a kind of tablet.

Fourth century B.C. (**PL. LXXII**).

395. Red-figured amphora of Apulian style. Accession No. C.720. Height, 0.356m. (14 in.). Petroncini Collection. Purchased in Rome in 1923.

Form similar to that of No. 393 and No. 394. Design, red with black ground and accessories of white. On the lip, white laurel wreath; on the shoulder, tongue pattern; on the neck, palmettes; at the lower end of one handle, a radiating pattern of black strokes; under the handles, large palmettes with spiral tendrils at either side. On the body, on either side, a large female head with a closed cap, diadem, earring, and necklace. The cap has a small white centre at the back; from this radiate black stripes; beyond these, a narrow band of white, then a narrow band of black. Then on the upper part of the cap, a row of white dots, a narrow black band and a diadem; on the lower, a wide and a narrow band of white. The hair is shown in a bunch over the ear and also projects slightly at the front. Under the heads, encircling the vase, a crude wave pattern. For a vase with somewhat similar decoration, cf. Walters, *Catalogue of Vases in the British Museum, Vases of the Latest Period*, Vol. IV, F 339.

Fourth century B.C. (**PL. LXXII**).

396. Large volute amphora of Apulian style. Accession No. C.728. Height, to top of handles, 0.528m. (20 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

For a series of amphoras of similar form in the Museo Civico, Bologna, cf. Pellegrini, *Catalogo dei vasi antichi dipinti delle collezioni Palagi ed Universitaria*, pp. 93 ff., Nos. 563-570. Red clay. Figures in red with black background. White retouched with yellow lavishly used. On either side of the top of each high handle, a moulded head. On one side of the vase these are painted white retouched with yellow; on the other side they are painted purple-red. On the top and on the inner side of either handle, a round hole. Under either handle, on the body of the vase, a large palmette, with half-palmettes and spirals at either side.

On one side of the vase, just under the overhanging lip, between the handles, a wave pattern. Below this, a pattern in white consisting of a series of two short vertical lines and one horizontal in white, then a meander pattern in black and white between two black bands. Below this, the head of a Nike, to left, in white. She wears a necklace of black dots and her hair is enclosed in a cap from which it projects at the back and is tied with fluttering white ribbons. The wings are ornamented with white. On the shoulder, a tongue pattern in black and white. On the body of the vase, framed in the front of a heroön, is a female head, to left. She wears a cap tied at the back with a white ribbon. In front of her forehead, a small design in white shaped like a bunch of grapes; in front of her neck, a triangular design; behind her, leafy floral designs. The heroön has a white column at each side with an entablature resting on them, also in white. On the entablature, an egg pattern. Above the entablature are indicated three acroteria in the form of palmettes. The columns stand on a wide base decorated with a meander border in white with two white bands above and two below. Beside each column, in the background, a hanging garland, in white. The front of a heroön frequently appears on these volute craters, which apparently were connected with the cult of the dead. Cf. Pellegrini, *op. cit.*, Figs. 78, 79, and 80.

On the other side of the vase, below the overhanging lip, between the handles, a wave pattern, a zigzag between black bands, and a palmette with a leafy design at either side. On the shoulder, a tongue pattern between narrow black bands. On the body of the vase, a female head to left, with embroidered cap tied with white ribbons, diadem, earring with drops, and necklace, all white. Behind the head, a wavy stem with white dots at either side. Below the main decoration, a wave pattern between two narrow bands encircling the vase. Over the red figures on the vase there is a purple-red wash.

Fourth century B.C. (**PL. LXXII**).

397. Oenochoe of Apulian style. Accession No. C.683. Height, 0.273m. (10 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

High foot; ovoid body; long neck; trefoil mouth; high handle. Reddish tan clay. Red figures with a black background and accessory decoration in opaque white, yellow, and purple-red. On the upper part of the neck, two narrow bands of purple-red. Below, long narrow tongue patterns in white. On the shoulder, a border of egg and dot pattern with strokes of white retouched with yellow. At the point where the handle is attached to the body, a moulded female (?) head. Under the handle, a large palmette with many leaves, spiral tendrils, and flower-like designs at either side, decorated at intervals with white dots.

On the front, a winged Eros seated to right on a pile of three rocks, and holding on his extended left hand, a square jewel-box. His hair projects in a knot at the back. Just in front of the knot, a white band, retouched with yellow; in front of this, a white band and dots, also retouched with yellow. He wears an earring consisting of two white dots, two necklaces of white dots, one of the choker type, the other extending under his right arm. He wears also spiral bracelets on his arms and a spiral anklet on his right leg, and two rings of white dots round his right leg, up near the thigh. There are traces of white on his shoes also, and the rocks on which he sits are indicated by rings of white. All of the jewellery was apparently retouched with yellow. The jewel-box is decorated with three narrow bands of black, six bands of white, and also a band of zigzags and ┌|┘┐┘┐_. Facing the Eros stands a female figure clad in a long, thin, sleeveless, girdled chiton. Her hair is dressed in a style similar to that of the Eros. White is used for her diadem, for her earring of two dots, for her necklace, for the brooches at the shoulders of her chiton, for her spiral bracelets, for three dots on her girdle, and for her shoes. In her right hand she holds an oenochoe in white retouched with yellow. With her left hand she holds a tympanum with a row of white dots round the edges and long white streamers. Behind the head of the female figure is a Y design in white, and behind the upper part of the wings of the Eros, a solid triangle of white with a small stroke above it. Under the scene, encircling the vase, are two narrow bands of black, and a wave pattern.

The vase has been broken and repaired. The handle, a part of the lip, and a small piece on the body near the attachment of the handle have been restored. There is a slight depression in the vase at the right knee of the Eros.

Fourth century B.C. (**PL. LXXI**).

398. Red-figured oenochoe with trefoil lip. Probably Apulian. Accession No. C.727. Height, 0.235m. (9 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

High moulded foot; ovoid body; long neck; trefoil lip; high handle. Background black; designs in the colour of the clay; accessories in white retouched with yellow. On the front, a female head facing left, wearing a cap which is elaborately ornamented with rays, crosses, zigzags, dots, and straight bands of white retouched with yellow. It is tied at the back with white ribbons with fluttering ends. The eye and eyebrow are crudely represented in black; the chin is upturned. In front of the mouth is a small leaf-shaped design in white, and just behind the parted lips is a black dot. Round the neck is a necklace of white dots. In the ear is an earring. Below the ear hangs a long tress of black hair round which are ring-like designs in white. Do these represent spiral coils of gold or bronze? At the back of the neck is a rosette. Under the handle is a kind of fan-shaped palmette, at either side of which are spiral tendrils. On the shoulders is a wave pattern. On the front and sides of the neck are long, slender, tongue-like strokes of white, above which are two bands of white.

Fourth century B.C. (**PL. LXXI**).

399. Red-figured oenochoe of Apulian style with trefoil mouth. Accession No. C.710. Height, 0.191m. (7 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Trefoil lip; thick body; low foot; handle flat on the interior, sloping from a central ridge on the exterior. On the front, in a panel bounded by a narrow strip in the colour of the clay, a female figure, front view, but with head turned to the left. Her arms are partly extended and she is apparently walking. She wears a long white chiton without sleeves, fastened with white brooches on the shoulders and has also coiled bracelets, earrings, and a necklace of dots, all made of white paint with retouches of yellow. She wears shoes and an open cap with streamers, both white with yellow retouches. In her right hand she carries a garland made of a circle in the colour of the clay with a row of white dots, retouched with yellow, both within and without the circle. To the left of her head hangs a bunch of grapes in white retouched with yellow. In the lower right hand corner of the panel is a spiral and leafy design touched with yellowish white. The bottom of the vase is about two-thirds covered with black. The remainder is left in the colour of the clay.

Fourth century B.C. (**PL. LXXI**).

400. Tall rather slender red-figured pelice of Apulian style. Accession No. C.684. Height, 0.235m. (9 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Designs chiefly red with a black ground, showing some iridescence. Accessories in white and yellow. The clay seems to have been covered with a thin wash of brighter red. Under each handle, a red palmette with leafy and spiral tendrils at each side. On the neck, between the handles, a black egg and dot pattern between narrow black bands.

On one side, a female head to left, with ornamented cap, with rays at the front, white earring with many drops, and white necklace. This side of the vase has been broken and repaired and much of the paint has been abraded. Just over the eye is a depression, probably made while the clay was still soft. On the other side, an effeminate Eros, standing to left. His hair is enclosed in an open cap with white rays across the front and he wears earrings, a bracelet on each arm, a necklace, a band of white dots across the breast, four white rings round his left leg below the knee, and a ring of white dots round the same leg above the knee. In his left hand he holds a mirror, and on his extended right hand a cake (?) decked with white dots. On the upper part of his wings, bands, strokes, and dots of white and yellow. In front of his head, a white rosette. Beside his left foot, a small plant with a white stem, two white dots and two leaves in red at each side, and another circular red leaf at the top. Below the designs, a narrow red band and a wide band of black. Outer edge of foot, black.

Fourth century B.C. (**PL. LXXI**).

401. Bell crater of Attic fabric, said to have been found in South Italy. Accession No. C.405. Height, 0.432m. (17 in.). Diameter, 0.407m. (16 in.). Purchased in London.

Under the main scenes, a frieze of three to five meanders alternating with a square of checker pattern. Under the handles, superimposed palmettes with spiral tendrils. Round ends of handles, egg-and-dot pattern. Above the designs, a laurel wreath. The interior is painted black. Near the top inside, two narrow red bands.

(*a*) Dionysiac scene. At the left, a female figure, draped in a chiton with overfold, is dancing to left. Her chiton is decorated at the lower and upper edges with a wave pattern. On the overfold below the wave pattern is a design consisting of four broad black vertical lines with dots between. From waist to knee the chiton is decorated with circles or semicircles, and below the knee are nine vertical broad black lines. In her right hand, she holds a long white fillet with two streamers at either end. She wears necklace, diadem and earrings of white dots, and a snake bracelet of white lines on her left wrist. She lifts the edge of her chiton with her left hand, and throws her head far back, looking upwards. Her attitude is that of a dancing maenad such as Scopas made in sculpture. Above her head hangs a bunch of grapes and two small designs in white. Next comes a bearded satyr dancing to right with head thrown far back and holding castanets (?) in both hands which are raised. He is dancing on tiptoe, springing slightly above the ground, which is indicated by a curving white line. His attitude is similar to that of a flying Eros. Tied about his neck is a panther's skin which falls down and forms a background for his nude body. On his head is a garland consisting of a white line with white dots above. Between the satyr and the next figure, a small flower grows from the ground. In front of the dancing satyr is a draped female figure, clad entirely in white, dancing to right. She wears a bracelet on her right wrist, a necklace and earrings painted in yellow and brown, and on her head is a diadem of large white dots. The lower part of her chiton is decorated with rows of brown dots over the white. The upper part of the chiton is decorated with wavy brown lines, and brown is used for the girdle and ends which fall from it. Her hair is flowing. Her left hand supports a tympanum decorated with black semicircles. Pairs of white streamers fly from the edge. For the position in which the tympanum is held cf. Walters, *Catalogue of Vases in the British Museum*, IV, pl. II. Facing the tympanum player is an androgynous Eros playing the double flute. The flutes and wings are in red-figured technique. The flowing hair of Eros is black, but his flesh and diadem are white. Next comes a female figure, probably Aphrodite. She is seated to right on a rock indicated by a curving white line, and looks back. Her hair is confined in a kind of net or *opisthosphendone* consisting of crossing diagonal lines. She wears diadem, earrings, necklace, and girdle of white dots. On either wrist two broad white lines indicate bracelets. Her long chiton is embroidered with black vertical lines and semicircles, and has the characteristic wave pattern at the bottom. In her right hand she holds a wreath of white dots. Beneath her the ground is indicated by a white line above a row of white dots. Finally comes a bearded satyr, to left, nude except for a white panther's skin which falls over his left shoulder and arm. He wears a white wreath consisting of a broad white line and white dots, and holds in his right hand a white fillet similar to that held by the maenad at the other end of the scene. Behind his head is suspended a white bunch of grapes. The dancing maenads and satyrs and the Eros, in their poses, and especially the decoration with the wave pattern on the garments, remind one of the hydria from South Italy, representing Demeter and Core with such attendant figures. Cf. Walters, *Catalogue of Vases in the British Museum*, IV, pl. II. That vase is pure Attic and so is the Toronto vase. The American excavations at Olynthus seem to indicate that many vases, called Apulian or S. Italian, are really Attic. The Toronto vase might be by the same artist as the vase of similar shape and with a Dionysiac subject found at Olynthus and one in St. Louis (cf. *A.J.A.*, XXXIII, 1929, p. 56 and Fig. 7).

(*b*) Three draped ephebi. Two ephebi wrapped closely in himatia, the one to left holding a tympanum, confront a third ephebus. Between the first two is a kind of *meta* with a black line down the centre. Above this is an aryballus. Between the two ephebi, to right, also an aryballus. Behind the head of the figure to the left and in front of the head of the man to the right, a kind of basket (?) decorated with a dotted cross. The scene is executed in a very degenerate unskilful style. This is generally the case on vases of this type, and the reverse is so inferior that perhaps it was not designed to be seen.

This vase has already been drawn in the unpublished plates of the fifth volume of Tischbein, *Collection of Engravings*, pl. 56. The main scene is reproduced in Reinach, *Répertoire*, II, p. 348, and the vase is said to have disappeared. There is a vase of similar style and shape in Boston, P 6523.95.26; Baur, *Catalogue of Stoddard Collection*, p. 86, Fig. 86, No. 129 (late fifth century, not second half as Baur says) is also similar; as is G.R. 999 (fourth century Apulian from Civita Castellana) in the Metropolitan Museum.

Early fourth century B.C. (**PL. LXXIII**).

402. Bell crater of Campanian ("Cumaean") ware. Accession No. C.835. Height, 0.286m. (11 1/4 in.). Diameter of mouth, 0.267m. (10 1/2 in.). Purchased in London in 1924.

Under the main scenes, a band of wave pattern. Under each handle, a palmette, with half-palmettes and spiral tendrils at the sides. Above the designs, a laurel wreath. The interior is painted black.

(*a*) A draped female figure to right, and a soldier to left, stand facing each other with an altar or stele between them. The female figure wears a sleeveless chiton with a black girdle on which are four circles, white retouched with yellow. Her golden hair is enclosed in a cap and projects in a long knot at the back. In her right hand she holds what is possibly a necklace or garland, consisting of two circles of dots, white touched with yellow. On her left hand, which is extended to the soldier, she holds a circular yellow dish or cake with a row of dots above it. White is used for the woman's flesh, and the cap on her head, and white retouched with yellow for her shoes. The soldier who stands at ease with his right knee bent, wears a short yellow jacket with a wide yellow belt, and a yellow helmet with white crest and plumes, and carries on his left arm a white circular shield. In his right hand he holds a spear, white retouched with yellow. Between the two figures is a high white rectangular altar, or possibly a stele, with a row of six white dots above it. The upper part of the altar is decorated with yellow lines. Behind the soldier's legs is a leafy spray in yellow.

(*b*) A female figure seated to right, on a *klismos*. Facing her stands another closely draped female figure. Between the two is a long fillet with two streamers at either end. The seated figure holds in her right hand what is apparently a tympanum with ribbon streamers. On her left, she has a circular dish with white dots and a white line across the top. She wears a white earring and a band of white across the front of her hair, which projects in a knot from her cap at the back. The figure facing her has her hands closely enveloped in the folds of her long trailing chiton. Her hair is dressed in a fashion similar to that of the first figure and she, also, wears an earring. In her left arm she carries a long leafy branch. White is used for the *klismos*, on the edges of the fillet, on the tympanum, and the dish, on the leafy branch, and across the hair of the female figures. There are, also, retouches of yellow on the chair, the dish, the earrings, and the branch. On the Campanian style, cf. Tillyard, *The Hope Vases*, pp. 18-20 and references there.

The lip is slightly chipped at one side.

Fourth century B.C. (**PL. LXXVI**).

403. Bell crater of Apulian ware. Accession No. C.402. Height, 0.381m. (15 in.). Diameter, 0.394m. (15 1/2 in.). Purchased in London.

Below the scenes, a frieze of four meanders, in one case two, alternating with dotted crosses. Under the handles, a spiral palmette. At the ends of the handles, a slender tongue pattern. Above the scenes, a laurel wreath. Interior black, with two narrow bands near the top.

(*a*) Scene of courtship. At the left a female figure draped in chiton and himation, is running to left, but looking back to right. Her chiton and himation are flying in the breeze and are decorated with wavy black lines, and on the himation is a row of black dots contiguous to a black line. White dots on her feet indicate sandals. She has a white bracelet on her right wrist, white earrings, and a diadem. Her hair is confined in a cap, with an opening at the back from which loose locks protrude in the characteristic Apulian fashion. In her right hand she holds a tall branch with two leafy ends on which are many white dots. From one of the ends is suspended a white taenia also decorated with white dots. The lady looks back towards a charming young satyr. In his left hand he holds a white flowering branch of which the central stalk is painted purple with white dots. For a similar satyr in a somewhat similar scene cf. Gerhard, *Apulische Vasenbilder*, pl. III; and also pl. IV for a satyr with a similar flowering stalk. For a similar branch or stalk, cf. Reinach, *Répertoire*, II, p. 346, No. 45; Tischbein, *op. cit.*, pl. 45. The satyr has a yellowish white tail and wears a yellow-white garland. He has pointed ears and a snub nose. In his right hand he holds a phiale decorated with yellowish white edge and vertical lines. The fruit in the dish is also indicated by yellowish white dots. Between the figures is a luxuriously flowering plant, with lily-like blossoms growing up from a slender stalk. Above the central part of the scene hangs a taenia decked with garlands. Satyrs are commonly found on Apulian vases which were much influenced by the satyr drama and scenes from the stage. Here the scene seems to be contaminated with a scene of courtship. There is a similar subject on an *anfora a colonnette* (491) in Boston, and there are several vases of the same style in Bologna and elsewhere.

(*b*) Two ephebi draped in himatia and wearing low shoes confront each other. The design on this side is finished in less detail than on the obverse. The one to the right holds a staff in his right hand. Between them is a spiral plant design. Above is a ball decorated with a dotted cross.

Fourth century B.C. (**PL. LXXIV**).

404. Bell crater of Apulian ware. Accession No. C.406. Height, 0.302m. (11 7/8 in.). Diameter, 0.315m. (12 3/8 in.). Purchased in London.

Beneath the scenes, a frieze of meander pattern. Under the handles, palmette with spirals on either side. At the ends of the handles, a tongue pattern. Above the scenes, a wreath of laurel. Interior, black with two red bands, one at outer edge of lip.

(*a*) Scene of courtship. Eros pursuing a maiden. A characteristic Apulian female figure draped in chiton only is running to left. She is very similar to the female figure of No. 403. Her shoes are executed in yellow over white and she wears a yellow bracelet, necklace, earrings, and diadem. Her black hair is dressed in characteristic Apulian fashion and tied with white streaming ribbons. In her right hand she holds a mirror, and on her left hand she supports a dish with a large cake, painted with yellow lines over white. The dish and contents are quite similar to Reinach, *Répertoire*, II, p. 346, No. 45, from Tischbein, V, pl. 45. Under her right arm hangs a taenia with white edge, dots and streamers.

Pursuing the lady is an androgynous winged Eros. He wears yellow anklets, bracelets, earrings, necklace and diadem. The near wing has a broad white edge and is decorated with yellow dots and white lines; the farther wing has a yellow edge. In his right hand he holds a garland decorated with black dots and surrounded by yellow dots. From the garland is suspended a yellow taenia. In his left hand he holds two yellow taeniae. Between his feet is a phiale with yellowish white edge and decorated with dots. Beneath both figures the ground is indicated by a long line of yellow dots. Behind the Eros is an oblong object, perhaps a tablet, which Gerhard calls a window. Cf. *Apulische Vasenbilder*, text to pl. XIV. For a similar scene of a winged Eros pursuing a lady with presents, cf. Gerhard, *op. cit.*, pl. III, and No. 2224 in Naples.

(*b*) Two ephebi draped in himatia, and holding staffs, confront each other. Both wear low shoes. Between the staffs are *halteres*, jumping weights, and above, a tablet bound round four times by a string which confines a stilus also. The tablet is decorated with four dots.

Fourth century B.C. (**PL. LXXV**).

405. Bell crater of Apulian ware. Accession No. C.400. Height, 0.293m. (11 1/2 in.). Diameter, 0.318m. (12 1/2 in.). S. H. Janes Collection.

Under the scenes, a frieze of meander pattern. Under the handles, a palmette with spirals on either side. At the ends of the handles, a ray pattern. Above the scenes, a laurel wreath. Interior, black with a red band near lip. The vase has been broken and repaired. Part of lip, modern.

(*a*) A scene of courtship. A female figure, draped in characteristic Apulian style, is running to left but looking back to right. Her drapery is blown backward by the breeze. She wears white sandals, bracelets, necklace and diadem. In her raised right hand she balances a box or basket. In her left hand she holds a ball decorated with a dotted cross. Pursuing her is a youth with nude body but with himation hanging from the lower part of his arms. He holds a white mirror in his extended right hand, and in his left is a spear painted white. On his head is a white garland. Between the figures above is a wheel-rosette. Cf. *Philadelphia Museum Journal*, VIII, 1917, p. 195.

(*b*) Two ephebi, clad in himatia, wearing shoes and holding staffs. The staff of the figure to the right is longer and somewhat crooked. Both stand to left, but the figure in front is looking back toward his friend. The figure in front wears a white fillet, indicated by a single line. The figure in the rear wears a wreath indicated by several short white lines or dots. To the left, above, is a wheel-rosette. Between the figures, a tablet. To the right, behind the figures, is a rectangular object with black line down the centre, perhaps a window, and below, two balls.

Fourth century B.C. (**PL. LXXV**).

406. Bell crater of Apulian style. Accession No. C.499. Height, 0.27m. (10 5/8 in.). Diam. 0.267m. (10 1/2 in.). From a collection in Kent, England.

Beneath the scenes, a frieze of meanders interrupted by dotted crosses at intervals. Under the handles, a palmette with spirals on either side. At the ends of the handles, a tongue pattern. Above the scenes, a wreath of laurel. Interior black, with two red bands on the lip.

(*a*) Scene of courtship. At the left, on a pile of rocks, indicated by four circular yellowish white lines over red, as on No. 394, sits an androgynous winged Eros. On the front wing are brown and white vertical lines and two rows of yellow dots. The edge of this wing is painted white, whereas that of the farther wing is yellow. Eros wears anklets, indicated by four yellowish white lines; on either foot, a sandal, indicated by white; bracelets; necklace; earrings; and a diadem, also painted in yellowish white. In his right hand he holds a wreath decorated with yellowish white dots, and in his left hand a phiale with a row of dots beneath the yellowish rim. He is offering these presents to the lady at the right who stands in an easy position with her left knee bent. She holds, in her right hand, a kind of tambourine decorated at the centre with a white circle on black, black dots and white streamers at the edge. In her left hand she carries a long white branch with three stalks at the end, decorated with white dots. Cf. No. 403. She wears white sandals, yellowish white bracelets, necklace, earrings, and diadem. From the snood in which her hair is confined hang white streamers. Under the figures the ground is indicated by yellowish white dots. To the left of the rock is a plant with three stalks, and above, between the figures, a taenia. Both of these are painted in yellowish white. To the right of the female figure is a curving taenia, decorated with yellowish white dots, with white streamers below.

(*b*) Two ephebi, draped in himatia, and each holding a staff in his right hand, confront each other. Between them, above, is a tablet bound round four times with a string which confines a stilus.

Fourth century B.C. (**PL. LXXV**).

407. Bell crater of Campanian ware. Accession No. C.401. Height, 0.337m. (13 1/4 in.). Diameter, 0.375m. (14 3/4 in.). Purchased in London.

Under the scenes, a broad undecorated band left in the colour of the clay. Under the handles, a single palmette, with spiral plant-design on either side. Above the scene, wreath of laurel. Interior, black.

(*a*) Departure of a warrior. A female figure stands facing to right. She wears a thin chiton which clings close to her right hip and leg. From the waist to the knees the folds of the chiton on the left side are purple, and from the knees down the whole of the chiton is painted purple. Over the chiton, around her shoulders, she wears a kind of shawl in variegated colours, white, purple, and yellow.

Her hair is confined in a purple cap. She wears a yellow diadem. In her left hand she holds an oenochoe which tapers almost to a point, reminding one of metal or glass shapes. It was originally painted yellow. The oenochoe is tied round the neck with a purple ribbon which hangs down in streamers. Facing the lady is a typical Campanian warrior wearing a short purple chiton which appears often on Campanian vases. He wears a golden yellow belt also. He has an anklet on his left foot only. His face, neck, and left arm were painted red, but the rest of his flesh is in the pale colour of the clay. He wears the characteristic Samnite (?) helmet painted yellow, with two high white plumes. In his left hand he holds a spear with a golden yellow point. In his extended right hand he holds a slender golden cotyle of a shape common in later times. In front of him rests a large shield, the decoration on which has been omitted except for white lines around the edges. Between the figures, above, hangs a broad taenia or breast-piece (?) with streamers at either end, resembling necklaces which are found in Egypt. It is decorated with black and red lines, with a row of black, a row of raised yellow, and a row of purple dots. In front of the lady's face and also behind the warrior's left arm is a Y painted in purple. This symbol reminds one of the Egyptian gnostic Y, but it more likely is the symbol that is used so frequently on grave monuments and elsewhere to signify the choice of Heracles. The two branches of the Y indicate the roads of good and evil. As one travels the straight road and comes to the intersection one must choose either the right or the left road.

(*b*) Two figures, draped in himatia leaving the right shoulder bare, confront each other. The one to the left has distinct traces of purple and white on the upper part of his himation, and his whole right arm is purple. He wears a white diadem and holds in his right hand a phiale decorated with purple vertical lines over white and filled with large fruits painted with purple designs over white. In front of his face is again the Y symbol. Facing him is a draped figure whose right breast, arm and face, are painted purple. He wears a white diadem and holds a white wreath in his right hand. In his left hand is a white staff. On the upper part of his himation are traces of white and purple. Above the staff behind his head is a rectangular object, possibly a window (?) painted white with a broad black line in the centre, similar to the object so frequently found on Apulian vases. The vase belongs to the Campanian style, which is characterized by pale clay, by local costumes, by a rather crude and heavy style as compared with the Apulian vases, and by warrior scenes such as we have here. Especially characteristic is the dependence on the variegated colouring rather than on the drawing of forms. The vase shows rugged ridges on the interior caused by the wheel.

The main scene has already been drawn in Tischbein's *Collection of Engravings*, V, pl. 61, reproduced in Reinach's *Répertoire*, II, p. 349. Reinach says that the vase has disappeared. The drawing is slightly erroneous. On the female figure no hair projects from the back of the closed hood. On the oenochoe there are no traces of the two horizontal lines which appear in the drawing. It was probably painted entirely yellow as the traces of paint indicate. On the piece of drapery hanging in the centre above, most of the decoration has been omitted in the drawing, also the Y's in the background, and in the case of the warrior the handle on the cotyle, the anklet on his left foot, and other minor details. On the other hand the whole crest of the warrior's helmet is drawn, whereas only the lower end is preserved crossing the warrior's left arm and coinciding with the line of the shaft of the spear, not separated from it as in Tischbein's drawing. Reinach suggests that the scene may possibly be the same as that in *Annali*, 1865, pl. 0, 2 and 3 (Reinach, *Répertoire*, I, p. 315) but while that scene is very similar there are several differences, especially in the background. These are in reality two different vases, a hydria in Naples, and the present crater now in Toronto.

Late fourth century B.C. (**PL. LXXVI**).

408. Bell crater of Campanian ("Cumaean") ware. Accession No. C.404. Height, 0.458m. (18 in.). Diameter, 0.40m. (15 3/4 in.). Purchased in London.

Beneath the scenes, a frieze of groups of meanders alternating with dotted crosses. Under the handles, superimposed palmettes with spiral tendrils. At the ends of the handles, egg-and-dot pattern. Above the scenes, a laurel wreath.

(*a*) Fighting scene. At the left, a warrior wearing greaves and characteristic short chiton with broad white girdle, is blowing a trumpet, to left. He wears a white Samnite helmet with short cheek-pieces and carries a spear in his left hand. Behind him, a horse rearing to left raises its front hoofs high and turns back its head to right. For a similar horse cf. Reinach, *Répertoire*, II, p. 294. In front of the horse is another typical Campanian warrior clad in similar chiton, greaves, and helmet. He wears also, a pectoral which has degenerated into three metal discs attached on the breast. For this pectoral as a characteristic of Campanian ware cf. Miss Herford, *Handbook of Greek Vase Painting*, p. 110, Fig. 19; Walters, *Catalogue of Vases in the British Museum*, IV, p. 20, F. 197, F. 241, F. 242. For local Campanian characteristics see also Daremberg and Saglio's *Dictionnaire des antiquités*, I, p. 674; Rayet et Collignon, *Histoire de la céramique grecque*, pp. 311-322, Fig. 120; Lenormant, *Gazette Archéologique*, 1881-2, p. 99; Walters, *History of Ancient Pottery*, pl. XLIV, 3; Tillyard, *Hope Vases*, pp. 18-20. Cf. also Vergil, *Aeneid*, VII, 785; IX, 365. Such actual breastplates (καρδιοφύλαξ, Polybius, VI, 23, 14,) are still preserved in the British Museum and at Carlsruhe, cf. Walters, *British Museum Catalogue of Bronzes*, No. 2845; also *Römische Mitteilungen*, XI, 1896, p. 266; and Reinach, *Répertoire*, II, p. 359. The warrior has a shield on his left arm, and raises a battle-axe in his right hand to strike a foe who has fallen on his bent left knee. This third warrior wears the characteristic chiton, greaves, shield, and helmet. His face is almost in front view and has an expression of pain. His spear is broken and bent at right angles. He is stretching out his right hand toward his opponent in an attitude of supplication. On the ground, under the feet of the warrior with the battle-axe, lies a helmet. Between the two warriors rises a tree with slender white trunk and three graceful branches at the top. To the extreme right is a rider clad in the characteristic chiton and wearing a helmet. The body of the rider and his steed are cut off by the handle. There are traces of three plumes on the helmet of the trumpeter, of three plumes and a waving crest on the helmet of the warrior with the battle-axe, of one upright plume and a waving crest on the fallen warrior, of a dotted bridle on the half horse to right, of rosettes in the upper field in front of the trumpeter and to the lower right behind the fallen warrior, but the white paint itself has disappeared from all of these. There are also distinct traces of lines of dots to indicate the ground, but the white is preserved only on those to the right. The scene has been reproduced in Tischbein, *Collection of Engravings*, V, pl. 69, reproduced in Reinach, *Répertoire*, II, p. 352, as on a vase which has disappeared. The drawing is fairly accurate, but too much of the rider to the right is shown and his helmet is incorrectly given. The drawing also omits the red patch to the right of the fallen warrior's left knee below the row of white dots, which may indicate the ground.

The very short chiton, the broad girdle, the helmet with waving crest and tall plumes of Italian type (cf. those worn by Heracles on the famous Assteas vase in Madrid, Hoppin, *Handbook of Greek Black-Figured Vases*, p. 438), and the remarkable breastplate formed of three circular discs, classify this vase as Campanian. These local peculiarities of costume and armour, Patroni, the great authority on this ware, calls Osco-Samnite. They are found also on the wall paintings of Paestum and perhaps Vergil was familiar with them. Cf. the references cited above and especially Patroni, *Ceramica antica*, pp. 25 ff.

(*b*) Three ephebi. A tall nude youth with his himation over his right arm and held up behind him with his left hand, stands in three quarter view with left foot to right, but head turned back to left. He holds out with his right hand, upper part of his body nude. He holds a slightly crooked staff in his right hand. a dish with a cake (?) which was painted in white, of which there are slight traces remaining. To the left is an ephebus draped in an himation which leaves the which however is rendered as his left with fingers and thumb toward the spectator, Between him and his staff is a white rosette, and between the two youths, above the dish, is a white circle. To the right is an ephebus who faces the centre, closely muffled in his himation. Above, on either side of the group, and between the two ephebes on the right of the scene, is a window.

Fourth century, B.C. (**PL. LXXVII**).

409. Calyx crater, probably of Campanian style with decided Apulian influence. Accession No. C.403. Height, 0.419m. (16 1/2 in.). Diameter, 0.366m. (14 3/8 in.). Purchased in London.

High foot with two ridges on the upper part. Beneath the scenes, a wave pattern. Above the scenes, a wreath of laurel.

(*a*) Departure of a warrior. A female figure, draped in a Doric chiton with overfold, holds in her raised left hand, to right, a dish painted yellow. In the centre of the dish is a cone-shaped fruit, too faint to appear in the illustration, with three circular fruits on either side, painted white. Cf. for similar dish with similar fruits, Reinach, *Répertoire*, II, p. 361. In her right hand she holds a bunch of grapes, half white, half yellow. Her shoes, her bracelets, her necklace, and earrings, are yellow. The open cap and ribbons on her head are white. Behind her head hangs a white taenia. In front of her is a similar draped figure with similar shoes, bracelets, earrings, and open cap, seated on a stool or chest, but turning her head to right. In her raised right hand she holds a garland or necklace which was painted white and yellow, and rests her left hand on the top of the stool. The stool is decorated with a black X between horizontal black lines. Within the sections between the lines of the X are broad white triangles, and the top has a broad yellow band. To the right a characteristic warrior clad in the usual short chiton, and wearing yellow greaves painted yellow on white and decorated with curving brown lines. He wears the usual helmet with long, yellowish-white crest. On his left arm is a large shield with a yellow centre from which radiate white lines. With this exception the surface of the shield is painted red. He holds in his right hand a long white spear, with yellow point. Above in front of the warrior is a painted white leaf.

(*b*) Draped ephebi. Two ephebi, closely muffled in their himatia, wearing yellow wreaths, are confronting each other. Between their heads, a tablet with white edges and decorated with a black dot. Behind the pair, a third ephebus, facing left with a similar tablet hanging in front of his head. Between the figures, a dotted yellow-white rosette.

Late fourth century B.C. (**PL. LXXVI**).

410. Large calyx crater. Attic style. Accession No. C.696. Height, 0.397m. (15 5/8 in.). Diameter, 0.286m. (11 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

High moulded foot, deep bowl with a high handle curving inward, attached to each side. Light red clay. Designs in the colour of the clay with a black ground. Opaque white freely used for flesh of women, feathers, and accessories. On one side, between the handles, a meander pattern, in black; on the other, palmettes alternating with triangles decorated with straight and wavy lines. On the upper part of the lip, an egg-and-dot pattern. Under the lip, a wreath of laurel.

(*a*) A male figure riding a dolphin, to right. Astride the dolphin is a delicate nude figure which was originally covered with opaque white, much of which has now flaked off. The figure has curly black hair. His left hand is in a loop of ribbon which is attached to a *chelys*. Yellow lines over the white on his feet indicate low shoes or slippers. In front of the dolphin stands a similar nude male figure holding in his right hand an oenochoe, from which he is about to pour. In his left hand he holds what may be a large thyrsus. The body of the figure faces front; the head is in profile to left. At the back of the scene is a bearded satyr who has one foot resting on the dolphin's fin and the other on the lower part of the dolphin's back. The satyr has pointed ears, curly beard, hair, and tail, is partly bald, and wears low slippers. With his left hand he grasps the right arm of the figure seated on the dolphin. His right hand is upraised. Behind the satyr is a triangular design and a broad strip of white cloth with black dots on it. Behind the dolphin's tail are rushes. What does the scene represent? The figure with the lyre seated on the dolphin recalls at once the stories of Arion and of Taras.

(*b*) Apollo on swan arriving among Bacchic group. A nude effeminate male figure with curling locks is seated to left astride a large swan with wings upraised. Over his left shoulder hangs light drapery and on his feet are low shoes. His left hand is in the loop of ribbon on the lyre, which he holds; with his right hand he holds what may possibly be a drinking horn. The upper end is now missing; so it is difficult to be sure. In front of the swan stands a female figure draped in a thin, sleeveless chiton and holding a large tympanum in her right hand. Black lines indicate the folds of her drapery, and a row of black semicircular loops makes a border round the bottom of her chiton. Behind the swan, another partly bald bearded satyr stealthily creeps, with both arms extended, as if about to seize the bird. He, also, has pointed ears and wears low shoes. Thick, opaque, white paint, much of which has now flaked off, is used for the flesh of the women, for the oenochoe, for the thyrsus, for the swan, and for the piece of cloth which hangs behind the satyr. Light yellow markings are used to indicate slippers, folds of the cloth, and individual feathers on the swan. For the subject cf. Tillyard, *The Hope Vases*, p. 97.

The vase has been broken and repaired and small pieces have been restored in unpainted plaster. For vases of similar form cf. Watzinger, *Griechische Vasen in Tübingen*, pl. 39, E 177; and pl. 42, F 7.

Fourth century B.C. (**PL. LXXVIII**).

411. Calyx crater. Accession No. C.736. Height, 0.203m. (8 in.). Diameter of mouth, 0.184m. (7 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Tan clay. Round the upper part of the foot, a band of red. On the lower part of the bowl, between the handles, an egg-and-dot pattern in black, between two bands of black. On either side of the upper part of the bowl, a panel bounded at the bottom by a black line and at either side by two black lines consisting of latticework in black and red. Above this, encircling the vase, two narrow black bands. Under the lip, a tongue pattern.

The vase has been broken and repaired and part of the foot and several large pieces of the bowl have been restored and repainted.

Fourth century B.C. (**PL. LXXIX**).

412. Lucanian crater. Accession No. C.873. Height to top of handles, 0.416m. (16 3/8 in.).

Walters, *History of Ancient Pottery*, Vol. I, p. 172, Fig. 40, says "The last variety of krater is formed by a peculiar type of vase apparently devised by the Iapygian aborigines of Southern Italy, which has a wide mouth and sloping shoulder and sometimes a high neck. Its peculiarity is that it has four handles, two upright and two horizontal, to the sides of which large discs are attached. . . . . This feature caused Panofka to give it the name *νεστορίς*, with reference to the famous four-handled cup of Nestor (Il., XI, 632). It need hardly be pointed out that there can be little in common between this form and the drinking cup used by the Homeric hero, in spite of the fact that the latter was too heavy for an ordinary man to lift. We need not suppose that Nestor's cup was larger than an ordinary 'loving cup,' and the poet was probably guilty of a pardonable exaggeration. As a painted vase, this four-handled crater is peculiar to Lucania, and it is interesting to note that it sometimes appears depicted on Lucanian vases as used in daily life." Cf. also Patroni, *Ceramica antica*, p. 25; and *Röm. Mitt.*, XII, 1897, pp. 201 ff. For the type of handles cf. above Nos. 131-134.

On each of the four discs of each of the two vertical handles, is a wheel rosette in black; on the outer side of each of the vertical handles, an ivy pattern, also in black. On the interior of the lip is a scroll pattern with V-designs between the scrolls, in black; on the edge of the lip, a short thick tongue pattern, in black; at the top of the shoulder, on each side of the vase, a band of slender tongue pattern in black with a row of black dots below it; under the handles, a palmette surrounded by a semicircle in red; and at each side of the palmette, spiral and leafy tendrils, also in red. On one side of the vase, a female figure, clad in long, sleeveless chiton of thin material with fine folds, stands with body full front but head to right. Both of her arms are extended, and in her left hand she holds a leafy tendril which she has apparently just plucked from the branch behind her. Her hair is dressed rather simply in a knot at the back, and she wears a black spiral bracelet on each arm and a narrow black girdle. On the front of her chiton, below the girdle, are two groups of three dots each, indicating perhaps that the material of the chiton was not plain but figured or embroidered. Her feet show below her chiton and the left one is apparently turned to right. Facing the female figure is a nude male figure with his himation or chlamys hanging in a bundle over his left arm. His face is to left, his body full front, his right foot to left. He looks towards the maiden and holds an indeterminate object in his right hand. Sandals or low shoes are indicated on his feet. From the ground between the figures grows up a spiral tendril with three leaves. Behind the head of the youth and also to the left of the skirt of the female figure is a circular design consisting of a small solid black circle surrounded by two red, and one black circle.

On the other side of the vase are two draped female figures standing facing each other. The one at the left side is clad in a chiton similar to that of the female figure on the other side, and has her hair dressed in the same way. She also wears a necklace of black dots, has a spiral bracelet in black on each arm, and has her arms extended. On her left hand she holds a circular dish with vertical black lines to imitate the ribs of metal ware. Her face is to right, her body facing front. The second figure wears a chiton with long sleeves and an himation which completely envelops her left arm and is draped around her body. She has a necklace of black dots, a spiral bracelet on her right arm, and holds the end of a long fillet, which hangs down between the two figures, in her right hand. Behind this figure is a stele or altar. Between the heads of the two figures is a circle, in the colour of the clay, with a cross on it which is made by two vertical and two horizontal intersecting lines. In each of the angles of the cross, a black dot. The vase has been broken into many pieces, repaired, and repainted, but there seem to be no real restorations. Beneath the figures encircling the vase is a rather wide band in the colour of the clay, with a series of zigzag designs on it.

Fourth century B.C. (**PL. LXXVIII**).

413. Pelice of Apulian ware. Accession No. C.407. Height, 0.372m. (14 5/8 in.).

Beneath the main scenes, a frieze of meanders interrupted at intervals by dotted crosses. Under the handles, single palmettes with spiral tendrils. On the neck,' between the handles, on one side, a frieze of rosettes with white centres and white dots on the rays. Between the rosettes, above and below, a series of three white dots. Below the frieze of rosettes, a band of egg pattern, and below that, three rows of white dots. Between the handles on the other side of the neck, a laurel wreath.

(*a*) Scene of courtship. A tall, slender lady, clad in a chiton of diaphanous material and a himation falling over her arms, faces to right although the upper part of her body and right leg are in front view. She wears white shoes, also white bracelets, double necklace, and earrings. The streaming ribbons with which her hair is tied are also white. She holds in her right hand a long garland with streamers at the end, made of flowers, that remind one of the rosette pattern on the neck. Beneath the garland, a lily-like flower. Beneath her left hand, in which she holds a white wreath, grows an elaborate flowering plant with a dish-shaped blossom near the bottom and two bell-shaped flowers, one above the other. For a similar plant, cf. No. 325. Flying toward her with outstretched hands is a winged androgynous Eros. His left leg is bent back at the knee and has a long anklet on it.

White is used on the border of the wings, for dots and lines on the wings, for bracelets, and also for the long leafy spray which the Eros carries in his left hand. Looking up, toward the Eros, and facing the lady, is a tall nude youth seated on a rock. He holds out, on his right hand, a dish with white edge and decorated with white dots. His left hand rests on his himation which covers the top of the rock and hangs down on the sides. The rock is indicated in front by white lines and the ground below by two curving lines of white dots. Above the heads of the lady and the youth hang taeniae, the one to the right painted white. Behind the youth grows a plant with white slender stalk, with white berries, and red leaves. Somewhat similar figures occur on Nos. 496 and 1192 (81942) in Naples.

(*b*) Similar scene. A tall slender nude youth sits to right, on a rock which is covered by his himation. He wears low shoes and an anklet on his left leg. He holds out toward the lady a long rectangular box decorated with crossing diagonal lines and white triangles. Facing him is a tall lady, similar in costume and posture to the female figure on the other side of the vase. She balances on her right hand a tympanum decorated with a black circle at the centre and a row of black dots near the edge. In her left hand she holds a wreath with a streamer at either side, decorated with black dots. From the lower part of the circumference of the wreath hangs a white taenia. There are also white taeniae hanging above the heads of the youth and the maiden. Between them grows a slender plant. The scenes are executed in a somewhat better style than those on the other Toronto Apulian vases. Equal attention has been paid to both sides, and the obverse has not the usual ephebi in inferior style. There is a pelice of similar shape and style in Boston, and G.R. 660 in the Metropolitan Museum is an Apulian pelice of the same shape. A similar but smaller vase in the Field Museum, Chicago; several of the same shape with similar scenes in Bologna. [The scale of (*a*) and (*b*) varies slightly in reproduction, PL. LXXVIII].

Fourth century B.C. (**PL. LXXVIII**).

414. Attic pelice from S. Italy. Accession No. C.409. Height, 0.277m. (10 7/8 in.).

The form is lower and stouter than that of the preceding. The handles are broader and more flattened.

Below the scenes, and on the lip, egg pattern, which is found also above the scenes on both sides of the neck. On the front side there is a double row of dots above it. Under the handles, a double palmette with spiral tendrils.

(*a*) A recondite myth. At the left, stands a figure nude, except for a chlamys at his back, resting his weight on his left foot and bending his right knee.

He holds two spears in his left hand. Running toward him but looking back to right is a female figure draped in a chiton of thin material with fine folds, and wearing earrings and an open cap. She reminds one somewhat of the figure of Peitho on the Meidian hydria. With her left hand she is beckoning to the Amazon on horseback behind her. The latter is clad in a garment with long trousers, and sleeves decorated with a series of vertical lines. She wears, also, a short sleeveless jacket decorated with circles and broad black lines at the edges. She wears soft shoes and a peculiar barbarian cap with flaps. She holds the reins of her prancing steed with her left hand and extends her right hand over the horse's head, as if making a gesture to the figure in front. At the extreme right is a youthful figure who is running to right but looking back to left. His himation is draped over his lower left arm. He holds over his right shoulder a kind of club or torch. For such scenes, which are frequent in the fourth century, cf. Ducati, "Saggio di studio sulla ceramica Attica figurata del secolo IV av. Cr." (*Memorie della R. Accademia dei Lincei*, XV, 1915, pp. 322 ff, p. 351). Possibly he is Hymen or Heracles.

(*b*) Ephebi. Two ephebi wrapped in himatia, but with right shoulders bare, are confronting each other. Each is making a gesture with his right hand. The scene is represented with more animation than such scenes usually are but is much inferior to that on the obverse. Between the two youths, a ball. There is a third draped ephebus at the right.

Early fourth century B.C. (**PL. LXXVIII**).

415. Red-figured pelice of Apulian style. Accession No. C.721. Height, 152m. (6 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot with almost vertical edge; handle at either side of neck; wide mouth; overhanging lip. Designs, in red with highly iridescent black ground; accessories in white and yellow. Edge of foot, outer side of handles, edge of lip, and wide band inside lip, black. Between the handles, on one side, a black band with a wave pattern below it; on the other side, a black band with a careless tongue pattern below it. Under each handle, a red palmette with spiral tendrils at each side. Outside the tendrils, a kind of semipalmette. On each side, a female head to left, with the hair enclosed in a highly ornate closed cap, tied at the back with white ribbons. The caps are decorated with crosses, dots, bands, and interlacing sigma-like patterns in black and white. At the front of each is a radiate diadem in yellow over white. At the sides of the brows, black ringlets, over which is a long stroke in yellow over white which may be an earring; round each neck, a necklace of white dots. At the back of each neck, a thick somewhat hook-shaped design. Execution rather careless.

Fourth century B.C. (**PL. LXXIX**).

416. Small red-figured pelice. Accession No. C.686. Height, 0.085m. (3 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with black varnish, part of which has fired red. Designs in red retouched with opaque white. On the neck, between the handles, a slender tongue pattern, below which is a horizontal line. On either side of the vase, a standing figure, facing left and enveloped in drapery up to the head. At either side of the standing figure, a floral design with spiral tendril. Below, a narrow band in opaque white. On the bottom of the vase, near the centre, a small circle in black.

Fourth century B.C. (**PL. LXXIX**).

417. Small red-figured pelice. Accession No. C.685. Height, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with black. Decoration in opaque red. Under the lip, between the handles on either side, a band of vertical zigzags in black on red.

On one side of the vase, a standing draped figure facing left, holding in its right hand a long staff. Its left arm is enveloped in the folds of the drapery, which are indicated by black lines. At either side of the figure, a floral design with spiral tendrils. Under each handle, a palmette. On the other side of the vase are possible traces of a similar standing figure now erased, with a similar floral design at either side. One of these has been almost rubbed off.

Fourth century B.C. (**PL. LXXIX**).

418. Slender Campanian hydria. Accession No. C.395. Height, 0.299m. (11 3/4 in.). S. H. Janes Collection.

High foot, long neck, very slender handles. Beneath the scene and on the lip, wave pattern. Under all three handles, single palmettes with spirals. On the neck, a tongue pattern.

A winged female figure, perhaps Nike, clad in a thin chiton with fine folds, is running to left in pursuit of a hare. Her left foot is far in advance of her right, and partly turned towards the front. She wears a wreath of white dots and white bracelets. Her front wing is also decorated with a double row of white dots, and her chiton has a few semicircles as decoration. She bends far forward, stretching out her two hands towards the hare. She has an intense expression on her face. There was not sufficient space to represent the hare at a proper distance; it is running with forepaws raised. It has very long ears and a short tail. The body is covered with black and white dots, and there are white lines along the breast and below the body. Above is a window with white edge and a black space inside.

Fourth century B.C. (**PL. LXXIX**).

419. Apulian hydria. Accession No. C.498. Height, 0.381m. (15 in.). Purchased in London.

High foot with moulded ridge above. Around the lip, an egg-and-dot pattern; on the front of the lower part of the neck, a wreath of laurel; under the scene, meanders separated by dotted crosses; around the front end of each handle, a tongue pattern. Above the front end of each handle, on the shoulder, a double scroll with a leaf-like design on either side.

Offerings at a tomb. At the left stands a tall slender maiden with bowed head facing the stele in the centre of the scene. She is clad in a thin sleeveless chiton which falls in fine folds. The lower part of the chiton shows her form through the drapery. She wears yellow snake bracelets, a necklace of raised dots, and earrings, and has her hair dressed in the characteristic Apulian fashion. In her right hand she holds a box or cista decorated with two bands, the upper consisting of a kind of chevron, and the lower of a wave pattern. In her extended left hand she holds a mirror. Below her left arm, in the background, hangs a taenia. To the right of the scene stands a youth facing to left. He is nude except for the himation which falls over his right arm, passes behind him, and is caught up by his left hand. In his right hand, which he extends towards the stele, he holds a yellow dish decorated with white dots. In front of his head, above, is a rosette. In the centre of the scene is a tall tapering stele with an Ionic capital and with a high pediment of three steps. Beneath the Ionic capital is a band of vertical, yellowish white lines and a band of wave pattern. The eyes of the Ionic volutes consist of raised yellowish white dots. The stele itself and the three steps are decorated with black taeniae and yellowish white dots. The back of the vase is undecorated.

Fourth century B.C. (**PL. LXXX**).

420. Apulian hydria. Accession No. C.497. Height, 0.368m. (14 1/2 in.). Purchased in a collection from Kent, England.

Under the scene, meanders separated by four dotted crosses, at intervals. On the edge of the lip and around the handles, a tongue pattern. Under the vertical handle, a palmette with spiral tendrils on either side, extending above and below the horizontal handles. On the neck, a laurel wreath with white berries.

The main scene shows the bringing of offerings to the tomb. At the left is a draped female figure facing right. She wears white sandals, girdle, bracelets, necklace, earrings, and diadem. Her hair is dressed in the characteristic manner. In her right hand she holds a basket decorated with white bands and a wavy line. With her left hand she is about to deposit a wreath, decorated with white dots, and a fillet, on the steps of the stele. Facing her at the right of the stele is a similar draped figure clad in a similar style. The basket she holds in her left hand is decorated with white dots instead of the wavy line on the other basket, and above it are several white dots to indicate flowers. With her right hand she is about to deposit a bunch of grapes at the grave. The broad stele has a high base decorated at top and bottom with a black band between two white bands. Between these is a complicated meander pattern in white. The stele itself has two brown bands at the bottom, and at the top a wavy white line between series of two white lines. Across the front is a broad black taenia with black streamers and a hanging white ribbon. Under the figures the ground is indicated by white dots. Above the basket at the left, and below the figure at the left is a phiale with white rim and decorated with white dots. To the right of the female figure at the right is a plant design with white stalk and white berries.

Fourth century B.C. (**PL. LXXX**).

421. Apulian hydria. Accession No. C.496. Height, 0.273m. (10 3/4 in.). Purchased in a collection from Kent, England.

Clay, dingy buff with background in dull brownish black. A broad band in the colour of the clay encircles the vase beneath the decoration. On the back, under the vertical handle, a palmette with spiral tendrils on either side, extending under and above the horizontal handles. On the neck and lip, vertical lines.

On the front of the vase is an energetic warrior striding to right, although the upper part of his body and his right leg are in front view. He is clad in a chiton over which he wears a leather cuirass. The flaps at the bottom are indicated by black vertical lines between black bands. The flaps at the top are represented as fastened over the shoulder by a strap tied to a ring on the breast. His himation falls over his left arm, which passes through the strap on the inner side of the shield with which he is protecting himself, as he is about to hurl a huge rock which he holds in his right hand. In the upper right hand field is a ball, decorated with a dotted cross.

Fourth century B.C. (**PL. LXXX**).

422. Hydria of very careless workmanship. Campanian style. Accession No. C.397. Height, 0.432m. (17 in.). S. H. Janes Collection.

High bell-shaped foot, long neck. For a vase of similar form but with better decoration cf. Miss Richter, *Handbook of the Classical Collection in the Metropolitan Museum*, p. 145, Fig. 91.

Under the scene, a wave pattern which encircles the vase. Under the vertical handle, a palmette with spiral accessories which also fill the spaces under the horizontal handles. On the neck, a tongue pattern.

Scene of courtship. In the centre, a draped female figure is seated on a rock, to left. She holds a dish on her right hand. Her left arm stops just below the elbow. It was probably completed in white with which the whole figure was covered. In front of her is a tall draped youth holding a mirror in his left hand. There are no inner markings and the details were rendered by the white paint which covered the whole figure. The right hand was never completed in the pale colour of the clay. Behind the lady is another tall draped figure advancing to left with right knee bent. In his right hand he held some object which was indicated by paint, that has entirely disappeared. The paint that indicated his left hand, and the object it held have also disappeared. There are inner markings, but the poorly drawn figure was covered with white and red paint of which much is preserved. Between this figure and the lady is a heart-shaped design, and a long broad white fillet which runs zigzag from the top of the design along the lady's left arm to below the youth's right knee.

Late fourth century B.C. (**PL. LXXX**).

423. Hydria of Campanian ware. Accession No. C.396. Height, 0.33m. (13 in.). S. H. Janes Collection.

Form much more pleasing than that of the two preceding vases. Under the scene and on the lip, a wave pattern. Under the vertical handle, a spiral palmette with spiral tendrils and a flower resembling a convolvulus at either side. Above the main scene, an egg pattern. On the shoulder, a floral wreath with red leaves alternating with white flowers, In the centre at the front, a large white disc in which details were painted in yellow. On the lower part of the neck, a bar pattern, with narrow black lines having dots at the bottom. Above this, an egg pattern.

Departure of a warrior. A female figure draped in chiton and himation faces to right with left foot advanced. She has long hair. Her face, right arm, and shoes are painted white. In front of her stands a warrior clad in the characteristic short chiton, wearing a white helmet with two plumes and a waving crest. He wears low shoes, the soles of which are painted white. He carries a white spear in his left hand. In his right hand he holds a white scyphus. A similar group with the figures reversed completes the scene to the right. A warrior wearing low shoes, nude except for the chlamys which is fastened round his neck and hangs from his shoulders at the back, faces to right. He wears the typical white helmet with white crest and two white plumes, of which only traces remain. With his left hand he holds a white spear over his shoulder. In his right hand he holds a white scyphus which the lady confronting him perhaps receives with her extended right hand. She is clad in chiton and himation wrapped tightly about her. She wears low shoes which were originally indicated in white, and has long flowing hair. Her face and right arm are white. Facing the front of the vase, under each horizontal handle, is a female head adorned with close cap, white earrings, diadem, and necklace. The head is very similar to those which appear on Campanian vases. Cf. Walters, *Catalogue of Vases in the British Museum*, IV, pl. VIII; also Miss Richter, *Handbook of the Classical Collection in the Metropolitan Museum*, p. 145, Fig. 91; Reinach, *Répertoire*, II, p. 215. It reminds one of the head of Persephone with the hair confined in a cap which appears on Sicilian coins, especially those of Syracuse. On the Campanian style in general cf. Tillyard, *The Hope Vases*, pp. 18-20.

Good Campanian style of the fourth century B.C. (**PL. LXXX**).

424. Small red-figured calpis or hydria. Accession No. C.687. Height, 0.111m. (4 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with lustrous black. Decoration in opaque red. On the lower part of the neck in front, a tongue pattern. On the front, a crude nude figure, seated on a pile of rocks, facing left, with both arms raised, and fingers outspread. Under each of the handles, a palmette. Between the palmettes, a crude leafy design. Below the decoration, two narrow bands.

One of the side handles has been restored.

Fourth century B.C. (**PL. LXXIX**).

425. Small red-figured calpis or hydria. Accession No. C.688. Height, 0.095m. (3 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with lustrous black. Decoration in opaque red. On the shoulder, in front, a short band of tongue pattern with a line below. Below this, a standing draped figure facing left. Behind the figure, a dotted leaf-like design. To either side of the handle at the back, a palmette. Under each side handle and also in front of each, a slender spear-shaped leaf. Below the decoration, two narrow bands encircling the vase.

Fourth century B.C. (**PL. LXXIX**).

426. Small Apulian red-figured calpis or hydria. Accession No. C.698. Height, 0.123m. (5 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

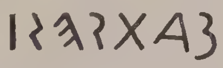
Light tan clay covered with lustrous black. On the front of the neck and shoulder, a panel left in the colour of the clay. In this panel, three long tongue patterns in black separated by two brownish black lines. At the right side of the panel, parts of two similar brown lines and possibly the end of a tongue pattern. Above, below, and at the left of the panel, a black line. On the front of the vase, a female head covered with a cap in the colour of the clay, facing left. On the cap, decorative bands and rosettes in black dots and brownish black lines. The surface of the face has been almost entirely abraded, but traces of white paint, to indicate flesh, may still be seen. At either side of the head, just below the handle, part of a palmette. Below the head, a narrow band in the colour of the clay.

Fourth century B.C. (**PL. LXXIX**).

427. Red-figured stamnus. Probably Etruscan. Accession No. C.695. Height, 0.318m. (12 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Round the edge of the lip, an egg-and-dot pattern. Round the shoulder, a tongue pattern with dots above, bounded above and below by a narrow black band. Under each handle, a palmette with an elaborate design of spirals, semipalmettes, and trumpet-shaped flowers at each side.

(*a*) A nude youth, with drapery hanging over his left arm, stands to right facing a draped female figure, to left. He has a fillet on his head and his hair falls in wavy locks. He holds a strigil in his upraised right hand. In the background is an oval object which looks like a pillow, decorated with a row of dots, two bands of wave pattern, and straight bands, all black. The female figure is draped in a long, embroidered, sleeveless chiton with a decorative strip down the front on which are bands and dots of black, arranged vertically. Round the bottom is a row of dots and a black band, and on the skirt are semicircular patterns. She has a fillet round her head. Both of her hands are upraised, and in her right arm she holds another of the pillow-like objects decorated with lines, dots, and zigzags of black. Behind her, in the field, is a rectangular space which contains a painted inscription, thus:



(*b*) A second male and female figure stand facing each other. The male figure stands to right, with the upper part of his body bent forward at the hips. His left knee also is bent. He wears a fillet, and locks of his hair fall over his neck and in front of his ear. A piece of drapery passes round his body and the ends hang over his left arm. In his right arm, which is extended, he holds a spear. His left hand is placed on his shield, which rests on the ground in front of him. Behind his head is a quartered circle with a dot in each quarter. The female figure stands to right with her right hand extended towards the soldier and touching his drapery. She wears a long chiton similar to that on the figure on the other side of the vase. The garment is fastened on each shoulder with a brooch. She has a fillet and pendent earring, and her waving locks of hair fall over her neck and in front of her ear. In her left hand she holds a spear. On her left arm are two bands, apparently bracelets, one above and one below her elbow. On the right arm, between the elbow and the wrist, is a similar bracelet.

The vase has been broken into many pieces and repaired, and there are small bits of restoration in some places.

Fourth century B.C. Etruscan style. (**PL. LXXX**).

428. Large lecythus of Apulian style. Accession No. C.694. Height, 0.40m. (15 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Figures in red with a black background. Accessories in opaque white and yellow. Exterior and interior of bell-shaped mouth, and exterior of handle, black. Round the neck, a series of long, slender tongue patterns in black. Below these, a narrow moulded ridge, black. Lower down on the front of the neck, a wave pattern in black with white dots at the ends of the spirals. Then a band of red, a very narrow band of black, and a black moulded ridge. On the shoulder, an egg-and-dart pattern. Under the handle, an exceedingly elaborate palmette design, consisting of two palmettes, one above the other, with another palmette and elaborate spiral tendrils and foliate designs at each side.

On the front, a female figure, probably a queen, seated to left on a throne, between two standing male figures. The throne, of which the back does not appear, has turned legs. For a somewhat similar throne on which Zeus is seated, (on a red-figured vase), cf. Miss Richter, *Ancient Furniture, Greek, Etruscan, and Roman*, Fig. 68. The queen has her feet crossed, resting on a footstool, and is clad in rather voluminous drapery consisting of a chiton and an himation which is drawn up over her head. The latter garment has a border of black dots. Her flesh is painted white. She has hair of a somewhat golden hue on which she wears a crown of white retouched with yellow. She wears, also, a necklace and spiral bracelets. She holds in her left hand a sceptre with a lotus bud at the top, and on her right hand she holds a shallow dish (?) which she is apparently presenting to the young man in front of her. The throne, of which two turned legs and a part of a third are shown, is painted white with trimmings of yellow. On the upper part of each leg is a delicate foliate design. The male figure in front of the queen stands in an easy attitude, leaning on his staff, with his left knee bent and his weight resting on his right foot. He wears a fillet of white and a chlamys, which is fastened in front of his neck by a large white brooch, leaves the greater part of his body nude, and is draped over his left arm and falls at his left side. His right hand is extended for the dish which the queen is holding out towards him. Behind the queenly figure is a second male figure standing to left. He also has a chlamys with a black border and fastened with a circular brooch, hanging at his back. On his head is a fillet; round his waist, a wide belt. In his right hand he holds a long staff; in his left, two spears. Behind him on the ground is a rectangular altar, (?) with an egg-shaped object, between two small circles, on top. Behind his head is an ivy-shaped leaf, below which hang three berries suspended by an incised stem. White and yellow are used for the ivy leaf, the berries, the fillets, brooches and belt, and also for the dish on the queen's right hand. White is used, also, for decorating the palmettes and spirals. Beneath the figures is an irregular incised line probably to indicate the ground. Below the designs, encircling the vase, is a band of meander pattern in black.

The mouth has been broken off and repaired, and a piece is missing from one side of the neck.

Fourth century B.C. (**PL. LXXX**).

429. Red-figured lecythus of late Apulian style. Accession No. C.701. Height, 0.194m. (7 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Ovoid body with base-ring; long off-set neck with flat handle at back; bell-shaped mouth. Reddish clay. Design, red with black ground and accessories of white. Round the neck, a tongue pattern in black. On the front, a draped female figure to left. On her head, she wears a cap, across the front of which were jewel-like dots of white covered with purple-red. Round her neck, traces of a necklace. Her left arm is enveloped in drapery; her right, on which she wears a bracelet, is extended toward a light ball-like object. Above her arm, another similar object floats in the air. In front of the lower part of her right leg, a rosette with white dots around it. Behind the figure, a white stele. Above this, a ball. Under the handle, a large palmette design with spiral tendrils and leaves. At either side of the handle, a red circle, one of which has a black dot in the centre.

The mouth has been restored.

Fourth century B.C. (**PL. LXXIX**).

430. Campanian red-figured lecythus. Accession No. C.834. Height, 0.257m. (10 1/8 in.). Presented, September 9, 1924, by Miss Jean Mortimer Clark and L. E. Gordon Clark, Esq.

On the neck, a black tongue pattern. On the shoulder, an egg-and-dot pattern in black with short strokes of white. Under the handle, a large palmette with half-palmettes and spiral tendrils and flower-like designs at either side. On the front of the vase, two female figures. One is seated to left, on a kind of couch. Her drapery has slipped down below her waist. On her head she wears a cap, tied with ribbons with tassels at the ends, from which her hair projects in a long knot at the back. She is quite fat and wears a white diadem, a necklace of white dots which passes around her neck and under her left arm, and white spiral bracelets. In her left hand she holds a circle of white dots; on her raised right hand is a rectangular jewel-box, decorated, on the front, with a row of black dots, a row of chevrons, and a row of vertical strokes. At the top of the box is a row of white dots, and another also at the top of the peculiar couch on which the woman sits. On her feet, also, are patches of white. The other female figure is facing right, but her body is in front view. She is clad in a sleeveless chiton with a black girdle. Her hair is dressed in a style somewhat similar to that of the preceding figure but the cap is white. She wears, also, a necklace of white dots, white spiral bracelets, and has three rows of white dots across the bottom of her chiton and white on her shoes. In her right hand she holds a situla with touches of white at the ends of the handles, and in her extended left hand she holds a circlet of white dots. Like the first figure, the second is much inclined to obesity. Behind the seated figure is a nine-petalled rosette, with white dots at the centre and between the petals. Under her hand is a kite-shaped object, with a wheel-like design in black at the centre, black lines crossing from corner to corner, and white dots at the corners. There is, also, a nine-petalled rosette to the left of the standing figure, with a white dot at the centre and the petals edged with white. White is used, also, for trimming the palmettes and their spiral tendrils. Under the designs is a wave pattern. The moulded foot is black with a band in the colour of the clay just above it. On the bottom are three concentric black circles. The drawing is extremely careless.

Lip slightly chipped.

Late fourth century B.C. (**PL. LXXXI**).

431. Apulian lecythus. Accession No. C.724. Height, 0.207m. (8 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; ovoid body; slender neck; bell-shaped mouth. Red clay. Foot, lower part of body, handle, and mouth, black. On the front of the neck, a kind of long tongue pattern; on the front of the shoulder, a wave pattern; under the handle, a large palmette with spiral tendrils and leafy designs at the sides. On the front, a female head to left, wearing an open cap from which a mass of hair protrudes at the back and over the ear. The cap is ornamented with bands and dots of black and is tied at the back with white ribbons which hang in two ends below it and extend in a small loop above. On the front of the head is a radiated diadem in white and yellow. In the ear is a large earring with pendent drops, white and yellow, and round the neck, a double yellow necklace. On the cheek, beside the lips, three small black dots. Below the designs, a narrow band of black.

Lip slightly chipped.

Fourth century B.C. (**PL. LXXXI**).

432. Late Attic *lebes gamikos* with high vertical handles and cover. Accession No. C.398. Height, 0.187m. (7 3/8 in.). S. H. Janes Collection.

On the shoulder of the *lebes* and on the cover, tongue pattern. Scenes from ladies' apartments. On the obverse in the centre, is a draped female figure with right foot and head to left. Her chiton is decorated with black lines and dots. In her left hand she holds a toilet-box under which falls a broad scarf. In her right hand she also holds a scarf, and above it a crouching winged Eros is presenting a wreath or necklace, painted white, to his mistress. The lady has bracelets, earrings, and diadem, indicated by raised white. Eros also wears a white wreath, and there are raised white lines and dots on his wings. In the field, behind the Eros, is a shield, decorated with a black star design at the centre. On either side of the main scene is a peculiar flying female figure wearing a close cap and holding an alabastron in her right hand. She has unusually long extended wings, decorated with black dots, and the lower part of her body extends far back under the wings. The one to the left of the main scene has also a scarf in her left hand. Similar winged figures holding alabastra occur on a vase of similar form in the British Museum, no number visible, and on several similar vases in Leningrad. On the reverse of the vase the space is filled with a very poorly drawn draped figure. The black and red on the reverse are also much inferior.

The vase and the scenes of toilet remind one of the similar late fine style vases from Attica and especially from Southern Russia. Cf. *Antiquités du Bosphore Cimmérien*, (ed. Reinach), pl. LII and pl. XLIX, 3, with similar figures in a similar scene. For a very fine specimen of an Attic vase with scenes from the *epaulia* representing the day after the wedding, when it was customary for the bride to receive presents, cf. Miss Richter, *Handbook of the Classical Collection in the Metropolitan Museum*,[5] p. 157, Fig. 107. Such scenes were very common on the Athenian marriage vase which was called a *lebes gamikos*, which also had double handles. The scene on our vase was undoubtedly inspired by such Attic vases; it belongs to the Attic style of the fourth century, even though found in Southern Italy.

Fourth century B.C. (**PL. LXXXI**).

433. Apulian *lebes gamikos* with high handles, cover missing. Accession No. C.500. Height, 0.171m. (6 3/4 in.). Purchased from a collection in Kent, England.

High foot; flat shoulder; slender vertical handles with points at the top. On the shoulder, between handles on either side is a long slender tongue pattern; on the space inside each handle is a rosette. Foot, black. Above the foot, a band in red, then a wide band in black which ends in a wave pattern. Under each handle, a tall vertical palmette, with spiral branches at either side, and raised white dots.

(*a*) A draped female figure is seated to the left on a pile of rocks, indicated by three broad white lines on red with white dots between. She wears a white bracelet on her right wrist, a white necklace, earrings, and diadem. She holds on her outstretched right hand a phiale with white edge and decorated with white dots. In her left hand she has a bunch of grapes, also decorated with white dots. In front of her face is a window with white edge and a partly black interior. Behind her is a wheel-rosette with white centre and circumference.

(*b*) A nude youth is seated to left on a rock over which falls his himation. He holds in his hands objects which are similar and are similarly decorated to those which are held by the lady. In front of him, above, is a window, below his right hand a taenia, and behind his head is a white circle.

Fourth century B.C. (**PL. LXXXI**).

434. Apulian red-figured *lebes gamikos* with high handles. Cover missing. Accession No. C.690. Height to the top of the handles, 0.207m. (8 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form similar to that of No. 433. On the shoulder, between the handles, on either side, is a long, slender tongue pattern. Foot, black. Under each handle, a beautiful vertical palmette with leaves, spiral tendrils, and flower-like designs at each side. Just under either end of each handle, on the body of the vase, a red circular space, with a solid black circle at the centre.

(*a*) An effeminate winged Eros running to right but looking back to left. His hair, which projects in a long knot at the back, is tied with fluttering white ribbons. Round the front of his head is a jewelled diadem consisting of two rows of white dots. He wears, also, a long necklace of beads or jewels, made of white dots, which extends under his right arm. He has a two-coiled bracelet on each arm, a three-coiled anklet on each leg, and a ring of white dots on his right leg near the thigh. In his left hand, which is extended, he carries a mirror decked with yellow and white. From his right hand trails a long ribbon-like ornament in white with white dots at each side. The upper part of his wings are ornamented with lines and dots of white. On his feet, also, are white dots. His head is turned to the left; his body is full front; his right foot faces front while his left is in profile view to right. In the lower part of the background, behind the Eros, a four-petalled rosette; in front of him, a vertical spray with red and white berries.

(*b*) A female figure, apparently running to the right, but with her head turned back to the left. She is clad in a sleeveless girdled chiton and wears a cap, from which her hair projects in a long knot at the back, which is tied with fluttering white ribbons. Traces of dots may be seen on the cap. She wears an earring, a necklace, and bracelets, all of which were originally indicated in white, some of which has now been abraded. Her girdle is black with white dots. In her extended left hand she holds a hand mirror ornamented with white. In her right, which is extended to the left, she daintily holds a white ribbon from which is suspended a bunch of grapes. White dots are used to indicate the individual grapes. On her feet she wears sandals or slippers with touches of white. In the background, in front of her face, is a rectangular space in red with a black stroke at the centre, and white lines bordering two sides. A little to the left, under the bunch of grapes, is a four-petalled rosette trimmed with white. In front of the lady's left knee, which is bent, is a vertical spray similar to that on the other side. Under the decoration, encircling the vase, a narrow band of red.

The handles have been restored.

Fourth century B.C. (**PL. LXXXI**).

435. South Italian red-figured Apulian *lebes gamikos* with high handles. Cover missing. Accession No. C.691. Height to top of handles, 0.207m. (8 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form rather similar to that of No. 433. On the shoulder, between the handles on either side, is a long, slender tongue pattern. Close to either side of each handle rises a pointed projection. Under and at the side of one handle, black paint extends up on the shoulder and lip; the space under the other handle is red. Foot and lower part of body, black. On the body, under each handle, a tall, vertical palmette with leaves, spiral tendrils, and a lily-like flower edged with a white crescent. At each side of the tallest leaf of one of the palmettes, a small red space with a black circle in it.

(*a*) A soldier with spear and round shield advances to left. He wears a white wreath on his head. His shield has a white star-shaped design at the centre surrounded by a circle of black dots, between two circles of white dots. Round the outer edge of the shield is a solid band of white. The spear, which projects horizontally beyond the shield at front and back, is also painted white, and there is a white line on or under each of the soldier's feet. In front of the soldier's face, and behind his head, is a circular red space containing, at centre, a small solid black circle surrounded by a circle of black dots.

(*b*) A figure standing to left, with both hands involved in the long drapery which clothes the body. On the head, a garland in white. Behind the head, a red circular space with a solid black circle at the centre. Under the designs, a narrow black band, encircling the vase.

The point at the top has been broken off one of the handles, and the foot of the vase has apparently been broken off and put on again.

Fourth century B.C. (**PL. LXXXI**).

436. Lecane, probably late Apulian. Accession No. C.417. Height with lid, 0.124m. (4 7/8 in.). Purchased in London.

Light buff, fine clay, turned quite thin. Decoration in black firing to reddish brown. Foot brown, handles black. Under handles, two narrow bands encircling the vase. On shoulder, on either side, an ivy leaf with berries. On cover, two black bands. On the knob-like handle, there is also a band of black. The vase resembles in a general way certain Rhodian vases, (*Jahrbuch*, I, 1886, pp. 152 ff.; Pottier, *Vases antiques du Louvre*, pl. XIII, A335), and even Boeotian vases, but it is so similar in decoration to Apulian jars that we classify it as Apulian. Cf. for similar Apulian jars in Hamburg, Pagenstecher, *American Journal of Archaeology*, XIII, 1909, p. 391, Fig. 1.

Fourth century B.C. (**PL. LXXIX**).

437. Apulian lecane with cover. Accession No. C.824. Height, including handles, 0.178m. (7 in.). Petroncini Collection. Purchased in Rome in 1923.

Low moulded foot; deep bowl; high handle at each side slanting slightly outward. Tan clay. Decoration in brown shading to black. Foot, handles, and lip, brown. On shoulder, between handles, a tongue pattern. Just below the tongue pattern, two incised lines. Lower, two narrow bands and a very wide one, then another narrow band. On the wide band, several discoloured spots which may indicate points at which other vessels rested against this in the kiln. On top of cover, a small cylindrical knob, brown on top. Encircling the knob, three narrow bands. Near the outer edge of the lid, two narrow bands and a wide one.

Fourth century B.C. (**PL. LXXIX**).

438. A sort of *lebes gamikos* with cover missing. Accession No. C.819. Height, including handles, 0.165m. (6 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot slanting outward; deep bowl; high handle at either side. Tan clay. Decoration in brown. Handles appear to have been brown originally, but most of the paint has now been abraded. Round the lip, two bands of brown. On the shoulder, between the handles, tongue pattern, in groups of three. Under the handles, encircling the vase, a wide band with two narrow bands above, and one below. Foot and small space above it, brown.

Fourth century B.C. (**PL. LXXXII**).

439. Cover for a *lebes*. Accession No. C.826. Height, 0.032m. (1 1/4 in.). Diameter, 0.086m. (3 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Buff clay with decoration of reddish brown. Top of knob-like handle, brown. On the lid, just below the handle, three narrow bands of brown. Near the outer edge of the lid, two narrow bands and one wide band of brown.

Fourth century B.C. (**PL. LXXIX**).

440. Bowl. Accession No. C.827. Height, 0.067m. (2 5/8 in.). Diameter, 0.111m. (4 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Reddish tan clay with decoration of reddish brown to dark brown. Below the lip, a wide band of brown. Round the under part of the bowl, a frieze of pot-hooks, then a band of brown. Round the lower part of the foot, a band of brown.

Fourth century B.C. (**PL. LXXIX**).

441. South Italian *lebes gamikos* with cover. Accession No. C.422. Height to top of lid, 0.172m. (6 3/4 in.). Purchased in London.

Coarse pinkish clay. Under either handle, a single palmette. Under one handle there is a spiral on either side of the palmette; under the other, only the one to the left is preserved. On the shoulder, a spiral design.

On either side of the body, is a long-tailed panther facing to right, with the left forepaw raised. The body is decorated with black dots. The cover has a small knob on the top. Very poor workmanship.

Late fourth century B.C. (**PL. LXXXII**).

442. *Lebes gamikos* with cover missing. Accession No. C.469. Height to top of handles, 0.134m. (5 1/4 in.). Acquired by purchase.

Round the upper part of the body, a frieze of vertical black lines bounded by two yellowish brown bands below, and three above. On the shoulder, between the handles, spirals and palmettes in black and yellow-brown. The vase has been much broken and repaired.

A similar vase with cover, same shape, style and decoration, is in the Egyptian Room in Philadelphia. No. 135 in Room M of the Louvre is very similar.

A very poor specimen of the late Apulian style. (**PL. LXXXII**).

443. Late crude *lebes* with vertical handles. Accession No. C.744. Height, 0.124m. (4 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Deep, somewhat cylindrical bowl with concave sides, sloping shoulder, low foot; vertical handles with pointed knob at the top and on either side. Red clay. Decoration in poor lustrous black, now dark brown and greenish in tone. Handles, lip, shoulder, and upper part of the body, black. Round the body, a wide band in the colour of the clay with decoration in black, consisting of vertical rows of dots, zigzags, and crude herringbone patterns. Lower part of vase, also black, with the exception of the foot. The piece was not properly centred on the wheel and foot is not even.

Third century B.C. (**PL. LXXXII**).

444. Small *lebes* with cover missing. Accession No. C.823. Height, 0.048m. (1 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Deep bowl; low foot; vertical handle at either side of shoulder, one now missing. Light tan clay with decoration in black. Round the body were originally wide and narrow bands of black, most of which have now been abraded. Tops of handles, black. Lip, originally black. On the shoulder, between the handles, a frieze of right angles. Foot, chipped.

Fourth century B.C. (**PL. LXXIX**).

445. Deep bowl. Accession No. C.825. Height, 0.067m. (2 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; squat bowl; lip curving slightly outwards. Reddish tan clay with decoration of lustrous black with white retouches. Round the shoulder, a wide band of black with a row of white chevron-like designs painted over it. Just above this, a band of short zigzags. Round the outer edge of the lip, a narrow band of brown.

Fourth century B.C. (**PL. LXXIX**).

446. Low *lebes*. Accession No. C.814. Height with handles, 0.082m. (3 1/4 in.). Diameter, 0.105m. (4 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

High handle at either side of shoulder, one restored. On top of shoulder, between handles, decoration of four incised semicircles on either side. Red clay. Handles, upper part of the body, and projecting edge of the base, covered with lustrous black. Lower part of the body and under part of the base in the colour of the clay.

Probably fourth century B.C. (**PL. LXXXII**).

447. Red-figured lid, probably for a lecanis, of Apulian fabric. Accession No. C. 699. Height, 0.057m. (2 1/4 in.). Diameter, 0.092m. (3 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Sloping lid with high handle, ending in a circular disc on top. Red clay. Design, red with black ground and accessories of white. On top, a wheel-like design in black. Round this, on a slight elevation, a black circle. On either side, a female head, covered with a cap, facing left. The cap is radiate at the front, tied with ribbons at the back, and decked with black and white bands and dots. Each head wears a necklace and earrings. In front of each mouth is a small design in white somewhat like a clover leaf. Under the cap, at the back, a zigzag also in white. Between the heads, on each side, a palmette. Round the edge of the lid, a crude wave pattern in black. For a somewhat similar cover cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases in Yale University*, p. 162, Fig. 66, No. 342.

Fourth century B.C. (**PL. LXXXII**).

448. Cover for an Apulian red-figured lecanis. Accession No. C.722. Height, 0.06m. (2 3/8 in.). Diameter, 0.124m. (4 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Light red clay. On top of the knob, an eight-spoked wheel round a circular depression. Around this, a band of black. On the cover, three female heads, all to left. One wears a close-fitting cap ornamented with bands and rows of black dots, the second is covered with drapery with black dots on it, and the third is uncovered. The draped head and the one with the cap both have necklaces of black dots. Between the heads, spiral tendrils. Round the lower part of the lid, a wave pattern in black.

Fourth century B.C. (**PL. LXXXII**).

449. Cover for an Apulian red-figured lecanis. Accession No. C.723. Height, 0.051m. (2 in.). Diameter, 0.092m. (3 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Decoration in red with background black and accessories of yellowish white. On the top of the handle, a wheel-like or rosette design round a circular depression. Round this, a band of black. On top of the lid, two female heads to left, each wearing a closed cap decked with white bands and dots, with hair projecting a little in front, and over the ear at the side. Each wears an earring and a necklace of white dots. At either side of each head, leafy and spiral tendrils with slight retouches of white. Between the heads, palmettes. At the bottom of each palmette, a small white semicircle, and at the top, two white dots. Above each palmette, a semicircular band in the colour of the clay. Round the lower part of the cover, a wave pattern.

Fourth century B.C. (**PL. LXXXII**).

450. Red-figured cover, for a lecanis of Apulian fabric. Accession No. C.745. Height, 0.051m. (2 in.). Diameter, 0.102m. (4 in.). Petroncini Collection. Purchased in Rome in 1923.

Lid consisting of a flat circular disc; a vertical handle with round knob on top; and a vertical ring of clay below. Tan clay. On top, on either side, a female head facing left, wearing a cap tied with white ribbons at the back, and decorated with white bands and rows of black and white dots. At the front of either cap where the hair projects is a diadem of white strokes. Either head has, also, a necklace consisting of white dots. In front of the nose of one of the heads, three white dots; below these, a dot and a stroke, both white. Between the heads, palmettes. Round the lower part of the handle, a wide band of brownish black. Circular knob, brownish black. On the circular disc, on top of the knob, a circle of black. The piece has been fired irregularly so that the black has turned red in some places.

Fourth century B.C. (**PL. LXXXII**).

451. Red-figured lid, probably for an Attic lecanis. Accession No. C.697. Height, 0.08m. (3 1/8 in.). Diameter, 0.216m. (8 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Interior and exterior of the disc-shaped handle, black; edge, in the colour of the clay. Just below the disc, a band of purple-red round the upper part of the stem of the handle; below this, a band of black. Just below the stem, a row of black dots. Round the vertical edge of the lid, an egg-and-dot pattern. On top of the cover, five female figures, which may be described as follows; a standing female figure to right, draped in a long sleeveless girdled chiton with an apron-like effect in front. Her hair is dressed simply in a knot at the back. She holds in her right hand a large fan. On her left arm and hand, which are extended, rests a rectangular box, below which hangs a piece of drapery with two long ends decorated with black dots and bands. Facing her, to left, is a second female figure seated on a chest. Her hair is bound with a ribbon or fillet and dressed in a knot at the back of her head. She wears a sleeveless girdled chiton. Her right arm is extended toward the first figure and her left hand is raised. Behind the second figure is a third who advances rapidly to right but looks back to left. She, also, is dressed in a long sleeveless chiton with folds of the drapery indicated by black lines at the side, and holds on each hand a box, similar to that held by the first figure, with pendent draperies below. The next group consists of two female figures, one seated on a chest to left, but looking back to right, with her right hand raised and her left arm extended. Behind her is another female figure advancing to right but looking back to left. She is clad in the usual chiton with black lines to indicate the folds at the side and an apron-like front, and wears a cap on her head. On her extended right hand she holds a rectangular box, with drapery consisting of a loop and two ends, all decorated with black dots and lines, hanging below. In her left hand she holds a round dish (?) with three leaves above it, and from her hand hangs drapery consisting of a loop and two long ends.

The top of the handle is worn and chipped; a piece has been broken off at the side of the lid and repaired, and a small piece of the edge has been restored. For a somewhat similar scene cf. Watzinger, *Griechische Vasen in Tübingen*, pl. 38, E 182.

Fourth century B.C. Attic style. (**PL. XXXIII**).

452. South Italian oenochoe with trefoil mouth and opaque red designs. Accession No. C.384. Height, including handle, 0.185m. (7 1/4 in.). S. H. Janes Collection.

Rather flat handle with ridge in the middle. Beneath the scene, two red bands. Under the handle, a palmette with spiral tendrils on either side. Round the base of the neck, which shows a slight ridge where it is attached to shoulder, a band of small spots in thick red over black.

On the front of the vase is a youthful satyr in the colour of the clay, wearing a fillet, holding a wreath in his left hand, and a thyrsus with streamers in his right, with left foot in profile, but right leg and upper part of his body in front view, while his head is turned to left. On either side of the satyr, a tree, or plant. All the subsidiary decorations are in opaque red on black ground. For vases with opaque designs on black ground cf. Walters, *Catalogue of Vases in the British Museum*, IV, p. 221, F 523-542. For a vase of similar shape, with similar dots about the neck, cf. *ibid.*, p. 222, Fig. 25.

Fourth century B.C. (**PL. LXXXII**).

453. South Italian lecanis. Accession No. C.399. Height, 0.111m. (4 3/8 in.). S. H. Janes Collection.

Buff clay. Between the handles, black rays. On the edge of the cover, a wave pattern. On the top of cover on one side, between high palmettes with a spiral design, a draped lady is seated to left holding out her right hand. On the other side is a kneeling female figure, to left, with outstretched right hand and abnormally long wings. Beneath the wings, a block and a small plant design fill up the space. Exceedingly poor native work. Lucanian or Apulian of the fourth century. There is a similar shape in Boston with two Apulian profile heads on the cover. Cf. also Baur, *Catalogue of the Stoddard Collection*, No. 342, and No. 87 and No. 571 in Room K of the Louvre. Cf. also Leroux, *Vases grecs et italo-grecs du musée archéologique de Madrid*, pl. LI, 517.

Fourth century B.C. (**PL. LXXXII**).

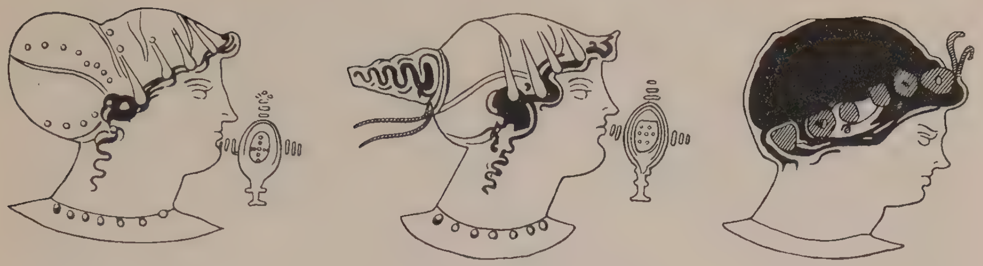
454. Attic scyphus. Accession No. C.421. Height, 0.166m. (6 1/2 in.). Diameter, 0.191m. (7 1/2 in.).

The vase is much broken and repaired. On bottom, two concentric circles. Under either handle, a single palmette with spiral tendrils on either side.

(*a*) A female figure clad in a chiton with fine folds faces to right, with foot advanced. Her hair is bound with purple ribbons with three white dots at the two ends. She holds up the lower part of her chiton with her left hand, and stretches out her right hand to receive the basket of fruits which a bearded silenus, partly bald, is handing to her with his right hand. The basket is decorated with white lines on black, and fruits are indicated above by five white circles on the red. The satyr wears a purple wreath on his head. Behind the lady's head is the inscription ΠΟΝΤΙΑ. Behind the satyr's head is Κάδωρος. For the names of satyrs cf. Fränkel, *Satyr und Bakchennamen auf Vasenbildern.* Cadorus is a new name for a satyr. It perhaps is a variant of Κάδωλος, a boy who helped in the worship of the Cabiri (Dion. Hal. II, 22). Rho and lambda are often interchanged.

(*b*) A draped ephebus to left, holds a staff in his right hand. Only a small bit of his head is preserved. Behind him hangs a taenia painted in white and red over the black.

Late fifth century B.C. (**PL. LXXXIII**).



455=C.868

455. Four bowls or cups with covers and a connecting central handle. Late red-figured *kernos*, probably Campanian. Accession No. C.868. Height to top of central handle, 0.152m. (6 in.). Diameter of bowls, 0.099m. (3 7/8 in.).

The vessel consists of four bowls, each with a moulded foot, united into a single somewhat quadrangular form by thick connecting pieces of clay at the sides and having also a knotted double rope-handle over the top. Each bowl has a disc-shaped lid with cone-shaped knob-handle. One of the lids has been broken and shows underneath modern mending with brass rivets and a small square plate of brass just under the handle; one is almost entirely restored of plaster, only the knob-handle being original. Although the vase is different in style, the form resembles somewhat that shown in Mayer, *Apulien*, Taf. 39, 5, but there the bowls have no lids. Cf. also Baur, *The Stoddard Collection of Greek and Italian Vases*. p. 195, Fig. 88, Nos. 330, 331, and 332. These, however, are smaller cups and have a common ring-shaped base. Slightly similar also are Nos. 610, 611 in the present catalogue. The vase was probably used for table service.

On the front of each bowl is a red-figured female head of rather late poor style, all to right. Three of the heads are adorned with earrings, necklace, and diadem executed in thick yellowish white. The fourth head is decked only with a garland tied with ribbons at the front and back. On one of the heads there is a closed cap which entirely confines and covers the hair, with the exception of a few locks projecting at the front and a ringlet hanging down over the ear. The cap is decorated with thick yellow-white dots and black lines. The head on the bowl, to right of the one just mentioned, wears a cap with an opening at the back, tied with ribbons, from which a long knot of hair projects in rather typical Apulian style. The face has a scornful expression. The head on the bowl to the left of the one first mentioned has a cap similar to that just described, but the hair projects not only at the back but also in a long knot just above the forehead. In front of each of the three heads last described is a mirror executed in yellowish white. To right and left of each of the four heads are spiral tendrils and crude flower-like and leafy designs. Just around the under edge of each foot, a band of purple-red wash.

Fourth century B.C. (**PL. LXXXIII**).

456. Attic lecanis of lustrous black ware. Late Apulian style. Accession No. C.872. Height, 0.118m. (4 5/8 in.). Diameter of bowl, 0.222m. (8 3/4 in.).

Wide, low foot with upturned edge; wide, fairly deep bowl, horizontal handle at either side. The entire vase, with the exception of the rim and under part of the foot, is covered with lustrous black paint. Parts of the lecanis have been restored in plaster and repainted. For a vase of similar form but with lower foot, cf. Baur, *Catalogue of Greek and Italian Vases in the Stoddard Collection*, pp. 225 ff., No. 450, and Fig. 103; Furtwängler, *Berliner Vasensammlung*, pl. 6, Nos. 2571 ff. Baur rightly says "Attic fabric of fifth century".

The cover fits perfectly. Height, 0.108m. (4 1/4 in.). Diameter, 0.245m. (9 5/8 in.).

Red clay. Form similar to that of No. 448 and No. 449. Round the circular depression, at the centre of the top of the handle, a wheel-like design in black. Near the centre of the wheel, a ring of yellowish white; between the spokes, yellow-white dots; and at the outer edge, short strokes of yellow-white between the spokes. Near the outer edge of the top of the handle, a black wave pattern. Round the upper part of the lid, just under the handle, an egg-and-dot pattern in black and white. On the lid are three pictures, each containing a male and a female figure. In the first picture a lady is seated on a folding stool, to right, playing a *trigonon*. On the ground, in front of her, a solid circle, and a tall vase, both finished in yellow-white, and a second circle in the colour of the clay with a dotted circle between two solid circles of yellow-white on it. Facing the lady, stands a youth, to left, clad only in a chlamys which hangs from his shoulders. He bends forward and his right foot is placed on the top of the capital of an Ionic column. In his right hand which is extended toward the lady he holds a leafy spray. His left elbow rests on his knee, and in his left hand he holds a circlet or garland from which hang yellow-white ribbons. In the second picture a female figure is seated to right on a pile of rocks. Her legs are crossed and she holds a phiale in her extended left hand with a row of white dots near the top. In front of the lady's feet is a rosette. Facing the lady, to left, is an effeminate Eros. His wings stand out behind him, and he bends forward with his right foot on the top of a column and his left placed on the ground. In his right hand he holds a garland decorated with black and white dots and in his left hand he holds a mirror before his face. Behind him on the ground is a circular object, probably a tympanum, from which extend fluttering ribbons, and another circle with dots and solid circles of white. The third picture shows also a female figure and an Eros. The lady is draped in a girdled chiton of thin material with fine folds, and is seated to right on a stool of yellow-white. Her right hand rests on a corner of the stool; on her left she holds a rectangular jewel-box with lid raised. In front of her stands an Eros similar to the one in the preceding picture and in similar pose, but holding in his outstretched left hand a leafy garland and in his right a quadrangular box or basket with a handle. Between these two figures is a tympanum with fluttering white ribbons and decorated with yellow-white dots and an alabastron in yellow-white. In front of the head of the Eros is a solid circle in yellow-white. White with yellow retouches is used for the necklaces and diadems which the ladies wear, for the ribbons which tie their hair, for the bracelets which one Eros wears, for markings on the wings of the Erotes, and also, on the circles and rosettes in the background, for the strings of the lyre and markings on the jewel-box which one lady holds, and the phiale which another holds, for the stools, and the capitals of columns on which the Erotes rest their feet and also for small dots under the figures to indicate the ground. Round the sloping edge of the cover, a wave pattern in black.

Fourth century B.C. (**PL. LXXXIII**).

457. Ascus of Apulian ware. Accession No. C.388. Height, 0.172m. (6 3/4 in.). Purchased in London.

For form cf. Walters, *Catalogue of Vases in the British Museum*, IV, p. 190, F 414-F 416, also F 584-585; Walters, *History of Ancient Pottery*, pl. XLIV, No. 1; Gardner, *Catalogue of Vases in the Fitzwilliam Museum*, pl. XXXVI, No. 243. The shape probably developed from the wine-skin, although it was possibly influenced by vases in the shape of a duck, especially those without a head. Cf. Gardner, *Catalogue of Vases in the Fitzwilliam Museum*, pl. XXXV, Nos. 233-234. This form occurs also in Daunian ware, and later one finds a much larger ascus with two spouts. Neither type of ascus is derived from the Mycenaean false-necked amphora as Walters (*History of Ancient Pottery*, II, p. 325), says.

Design, red with yellow and white accessories. At back of the handle, a large single palmette flanked on either side of the body by large lilies and spirals.

Round the neck, a kind of egg pattern. On front of body, a large female head, to left, wearing an open cap from which her hair projects at back. The cap is decorated with black horizontal lines over which run a vertical wavy line and a row of white dots. Her hair is tied at the back with a white ribbon and she wears a diadem executed in yellow over white, also earrings, and necklace, done in yellow-white dots. Behind the head, a rosette, and in front, a yellow-white taenia, a circle, and a dish with yellow rim with dots below.

Fourth century B.C. (**PL. LXXXII**).

458. Phiale or plate of red-figured Apulian style. Accession No. C.711. Height, 0.06m. (2 3/8 in.). Diameter, 0.203m. (8 in.). Petroncini Collection. Purchased in Rome in 1923.

Moulded foot; shallow bowl. Red clay. Design, in red with a black ground; accessories in white. Interior: in a medallion, a female head to left, with black hair enclosed in a cap open at the back and tied with fluttering white ribbons. The cap is trimmed with black and white bands and has white rays across the front. The head is adorned with a round white earring and a necklace of white dots. In front of the face, three white dots; behind the neck, a leaf design in red; in front of the neck, a red hook-like design. Encircling the head, an upright red wave pattern; beyond this, a wreath of delicate white leaves. Round the inner edge of the plate, an upright red wave pattern. Exterior: brownish black with the exception of a narrow band in the colour of the clay near the lip, a band of the same at the top of the foot, another just inside the foot, and a circle within the foot at the centre of which is a small circle of brownish black. Rim, slightly bent on one side. For plates of a similar kind cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, Nos. 268, 269, and 270.

Fourth century B.C. (**PL. LXXXIII**).

459. Red-figured plate of Apulian style. Accession No. C.713. Height, 0.041m. (1 5/8 in.). Diameter, 0.143m. (5 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Light red clay. Design, in red with a black ground. Accessories in white touched with yellow. In a medallion, a female head to left with hair enclosed in an open striped cap, from which it protrudes at the front and back. The cap is tied at the back with a white ribbon which has fluttering ends below and a loop above. It has also white bands and white rays across the front. The head is adorned also with an earring in the shape of a chevron with drops, and a double necklace; both white. In front of the brow, five white dots. At each side of the neck, a white crescent-shaped design. Round the medallion, a narrow band of black, and a red upright wave pattern. On the upper edge of the lip, short strokes of black with a black band below. Under part of plate, black with the exception of a red band just under the lip. Lower part of foot, black; upper, left in the colour of the clay. Bottom, within foot, left in the colour of the clay; lower edge, black. Lip, slightly chipped. For a very similar plate with very similar decoration cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, No. 268, Fig. 68.

Fourth century B.C. (**PL. LXXXII**).

460. Red-figured plate of late Apulian style. Accession No. C.714. Height, 0.028m. (1 1/8 in.). Diameter, 0.13m. (5 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Design in red with a black ground; accessories in opaque white and yellow. In a medallion, a female head, to left, with closed cap, circular earring, and necklace of white dots. The cap is trimmed with bands of black and dots, and bands of white. Across the front, a row of white rays; at the back, a triangular patch of white retouched with yellow. In front of the neck, a hook-like design in red with a small patch of red above it. Behind the neck, a chevron-like design of red. Round the medallion, a narrow band of red; beyond this, a wide band of black. Upper and under edge of lip, red. Under part of plate, black, with the exception of a narrow space near the foot. Outer and inner edge of foot, black. Space within foot, red. The execution is much cruder than that of the preceding.

Fourth century B.C. (**PL. LXXXIV**).

461. Red-figured plate of Apulian style with a vertical handle at each side Accession No. C.716. Height, including handles, 0.076m. (3 in.). Diameter. 0.238m. (9 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot with moulded ring at bottom; shallow bowl; thick vertical handles. Heavy red clay. Designs in red, with accessories in white and yellow. Interior: in a medallion, a female head to left, with striped cap tied close at the back, rays at the front, a double diadem, ringlet over the ear, pendent earring, and double necklace. In front of the chin, a phiale. At the back of the neck, a mirror. Encircling the medallion, a narrow band of black, an upright wave pattern in red, and a wide band of black on which is a wreath of laurel leaves and berries in white. Upper part of handles, black. At either side, and at the top of each handle, a small knob-like projection, black with white at the top. On the outer edge of the lip, a band of short vertical black strokes below a narrow band of black. Exterior: a band of dots and spirals in black, with a narrow and a wide band of black above and below it. Lower edge of the foot, black. For similar vase cf. F 467, in the British Museum.

Fourth century B.C. (**PL. LXXXIII**).

462. Red-figured plate of Apulian style. Accession No. C.715. Height, 0.032m. (1 1/4 in.). Diameter, 0.168m. (6 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Shallow plate with low foot. Red clay. Designs, red with a black background, somewhat iridescent; white and yellow accessories. In a medallion: a female head to left with the hair enclosed in an open cap from which it projects at the back and front. The cap is tied at the back with white ribbons and decorated with narrow black bands and dots. Across the hair in front, white rays. White is used also for the earring with pendent dots and for the necklace, also for three dots at either side on the background. Encircling the head, a wreath of laurel. Under the foot, a circle of black with a red centre. For plates of similar form cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, No. 268, Fig. 68; and Nos. 269 and 270, Fig. 69.

Fourth century B.C. (**PL. LXXXIV**).

463. Shallow bowl or plate. Accession No. C.712. Height, 0.051m. (2 in.). Diameter, 0.153m. (6 in.). Petroncini Collection. Purchased in Rome in 1923.

Shallow bowl, with overhanging rim, short stem, and wide foot with upturning edge. Light tan clay. In a medallion, a female head in the colour of the clay, to left, with a hairnet, diadem, earring with three pendants, and necklace of black dots. In front of the earring, a curled tress of hair. Round the medallion, a deeply incised groove. Round the outer edge of the plate, an upright wave pattern in black. Beyond this, another incised groove. Edge of rim of bowl and of foot, brown. Under the bowl, a band of brown.

IV century B.C. Etruscan imitation of Apulian plate. (**PL. LXXXIV**).

464. Apulian shallow bowl or plate with rather high foot. Accession No. C.717. Height, 0.048m. (1 7/8 in.). Diameter, 0.134m. (5 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Form rather similar to that of No. 463. Reddish clay. Design, very crude; red with a black background. In a medallion; a female head to left, apparently with a striped cap, though the execution is so careless, one cannot be sure. An earring with three drops. At the side of the ear, a ringlet. Round the medallion, a groove. Beyond this, a crude wave pattern and another groove. Overhanging rim and edge of foot, brownish black. Under the bowl, a wide band of black.

Fourth century B.C. (**PL. LXXXIV**).

465. Campanian fish plate. Accession No. C.734. Height, 0.045m. (1 3/4 in.). Diameter, 0.191m. (7 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot under the centre; overhanging edge; circular depression in the centre of the plate. Tan clay. Designs in light brown with a black background. Accessories in white and yellow. Round the overhanging edge, a wave pattern. On top, three fish; two broad fish resembling perch facing each other, the third longer, more slender, and covered with black dots like a speckled trout. All have white fins and black, white, and yellow markings. Above the slender fish is a somewhat almond-shaped object painted yellow. One side of the overhanging edge is restored. It seems not unlikely that plates of this kind were actually used for eating fish, the depression in the centre being for the sauce: it may also be that sometimes they were hung up as votive offerings in the temple of some marine deity as that of Poseidon at Paestum. For fish plates cf. also Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, Nos. 344 and 346, Fig. 93, and Watzinger, *Athenische Mitteilungen* XXVI, (1901) pp. 51 f., and plate II; Walters, *Ancient Pottery*, I, p. 487 and note 3; Walters, *Catalogue of Vases in the British Museum*, IV, Fig. 259-268; Leroux, *Vases grecs et italo-grecs du Musée de Madrid*, p. 191 and Nos. 360-368; Keller, *Antike Tierwelt*, II, p. 350; Gardner, *Art of Greece*, pl. XXVI, 4; Radcliffe, *Fishing from the earliest times*, p. 181; Perdrizet, *Fouilles de Delphes*, V, p. 171, and *Corpus Vasorum, Br. Mus.*, IV Ea, pl. 12, Nos. 14-24. There are three good examples at the Johns Hopkins University.

Late fourth century B.C. (**PL. LXXXIII**).

466. Apulian red-figured pyxis with overlapping cover. Accession No. C.718. Height, including cover, 0.076m. (3 in.). Diameter of box, 0.092m. (3 5/8 in.). Diameter of lid, 0.121m. (4 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. The box is cylindrical in form with a low foot and a projecting ledge near the base, on which the cover rests. Design, red with a black ground. The box is black. Near the inner edge of the projecting ledge, a narrow band of purple-red. Round the side of the lid, a series of vertical black strokes. On top of the cover, a female head, to left, with the hair enclosed in a close-fitting cap from which it projects along the front edge. Over the ear, a black circle probably also indicating hair with a circular depression at the centre. Across the cap, from top to bottom, narrow black bands. Near the back of the cap, an oval brownish black patch with a row of black dots around it. The eye is not drawn and the lips are indicated by the profile only. Round the edge of the cover, on top, a band of short black strokes. For a pyxis of similar form cf. Baur, *Catalogue of the Stoddard Collection*, p. 199, No. 339, Fig. 91.

Box broken and repaired with plaster of Paris; bottom and piece at one side restored.

Fourth century B.C. (**PL. LXXXIV**).

467. Two-handled Apulian cup, (called scyphus by Pellegrini, who also calls it Attic red-figured). Accession No. C.735. Height, 0.96m. (3 3/4 in.).

Diameter of mouth, 0.102m. (4 in.). Petroncini Collection. Purchased Rome in 1923.

Low foot; deep bowl; vertical handle at either side. Red clay covered with black; decoration in opaque red. Under the lip, between the handles, on either side, a band of tongue pattern; below this, a narrow band of red, then a meander border, two narrow red bands, a band of slanting oblique sigma-like characters and another narrow red band. Rather similar in form to No. 318, Fig. 81, in Baur's *Catalogue of the Stoddard Collection*. Cf. also Pellegrini, *Catalogo dei vasi greci dipinti delle necropoli Felsinee*, No. 549, Fig. 137; Masner, *Sammlung antiker Vasen im K.K. Oesterreichischen Museum*, pl. VIII, No. 494; and Picard, *Bulletin de correspondance hellénique* XXXV (1911), plate IX, Figs. 122-129.

Fourth century B.C. (**PL. LXXXIV**).

468. Apulian two-handled cup. Accession No. C.857. Height, 0.108m. (4 1/4 in.). Diameter, 0.108m. (4 1/4 in.).

Form similar to that of No. 467. Red clay covered with lustrous, somewhat iridescent black. Decoration in opaque red. Just under the lip, on either side, a band of vertical bars. Below this, on one side, between the handles, a panel bounded by two narrow bands above, four vertical lines on the right and on the left, and a single line below. In the panel, a row of interlacing sigma-like patterns and a row of egg and dart design with a horizontal line separating them. Under the panel, between the lower attachments of the handles, a band of meanders with a line above and one below. On the other side of the cup, between the handles, a similar panel, similarly bounded, containing a row of egg and dart design, and a wave pattern separated by two horizontal lines. Below these, a meander pattern similar to that on the other side.

Fourth century B.C. (**PL. LXXXIV**).

469. Red-figured cantharus of Apulian style. Accession No. C.733. Height 0.178m. (7 in.). Petroncini Collection. Purchased in Rome in 1923.

Light red clay. Background, black; figures in the colour of the clay; accessories in opaque white with retouches of yellow and purple-red. On either side, a female head, to left. The hair is enclosed in a cap from which it projects at the front and back. The cap, which is in the colour of the clay, is tied at the back with a white ribbon with a loop and fluttering ends and decorated with bands of black, rays, and dots of white retouched with yellow and purple-red. Each head has an earring with three drops, a double necklace, and a band across the front of the hair, all in white retouched with yellow. At either side of each head is a long, white cross with the short arm near the top. Under the chin, on one side, is a kind of fleur-de-lis; under the back of each head is a somewhat similar fleur-de-lis; and under the chin of the second head is an indeterminate object. The metal-like handles have each a strip of clay attached on the outer side near the bottom. This strip is broken at its upper end. The vase is of a rather pleasing form, which is evidently imitated from metalware. Cf. F. 440 and F. 447 in the British Museum; Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, p. 80, Fig. 31.

Fourth century B.C. (**PL. LXXXIV**).

470. One-handled red-figured cup or jug of Apulian style. Accession No. C.725. Height, 0.175m. (6 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay. Designs, red with black ground and accessories in white and yellow. Under the handle, a fan-like palmette with spiral tendrils at either side. On the front, a female head to left with a wing at either side of it. This is certainly a head of Nike, cf. Walters, *Catalogue of Vases in the British Museum*, Vol. IV, Fig. 578. The hair is enclosed in a very ornate cap tied at the back with fluttering white ribbons and ornamented with bands in black and white, on which are white crosses and dots. At the front of the cap are rays of white. The hair projects in a mass at the front and over the ear. The head is adorned with a large earring with pendent dots and a necklace, all in white retouched with yellow. At either side of the head is a wing in red with a white centre and white markings for some of the feathers. The outermost feathers are red with dots of white on them and white tips. Behind the upper part of the head, three white dots. In front of the upper part of the head, a white dot, a curving stroke, and three other white dots. Under the scenes, two narrow bands and one wide band in black. Lower part of foot, black. On the bottom, near the centre, a black circle. Round the neck, rosettes in red. The circular centres of the rosettes and the tips of the petals are in white retouched with yellow. Dots of the same kind are on the petals. The rosettes are separated above and below by somewhat pyramidal designs. Round the under part of the lip, a row of thick strokes in black. For a somewhat similar cup cf. Baur, *Catalogue of the Stoddard Collection* No. 263, Fig. 81. (**PL. LXXXIV**).

Fourth century B.C.

471. Jar or pitcher with three handles and spout in the form of a lion's head. Accession No. C.726. Height, 0.178m. (7 in.). Petroncini Collection. Purchased in Rome in 1923.

Low ring foot; vertical lip; small vertical handle at either side; two-ribbed handle at the back. Reddish clay. Figures in red with a black ground and with delicate retouches of white. Foot, lower part of body, handles, and lip, black. At the front, just below the lip, is a small spout formed by the open mouth of a moulded lion's head. The mane is indicated by strokes of black and white round the outer edge. Round the shoulder, a crude egg-and-dart pattern in black and white. Under the handle at the back, three thick vertical strokes. Under one side handle, a palmette; under the other side handle and extending backward, a crude combination of palmettes and spirals. On the front of the body, two female heads facing each other and adorned with delicate white garlands. Features are indicated in brownish black. On one of the heads, a necklace of white dots. Under the spout, between the heads, a design of stalks, apparently bound together, in black and white. The decoration was put on very carelessly. The paint is much thinner in some places than in others and has run in some cases, spoiling the design.

Fourth century B.C. Probably Etruscan. (**PL. LXXXIV**).

472. Fragment of a cylix. Accession No. C.519. Greatest length, 0.146m. (5 3/4 in.). Greatest width, 0.073m. (2 7/8 in.). Sturge Collection.

Reddish buff clay. Exterior, painted black with a band in the colour of the clay near the outer edge. Beyond this at two points are parts of spirals. On the interior, in the colour of the clay, may be seen the head and upper part of the body of an undraped woman, to right, and the head and front part of the horse which she rides, also to right. The woman wears a diadem and apparently an earring. With her right hand she grasps the bridle rein near the horse's mouth. Her left is upraised. Just behind her head appears a hand holding a stilus (?). The horse is galloping forward with both feet well raised from the ground. Just beside it, in front, flies a winged youth. His right hand is raised high. In his left he holds an alabastron. The female figure may be Selene and the nude youth the personification of a star. The circle in which this scene was painted was bordered by a frieze of triangular patterns formed by parallel lines of black painted on the reddish buff ground of the clay. Only two small pieces of the border now remain.

Probably of Faliscan workmanship. IV century B.C. (**PL. LXXXIV**).

473. Apulian small red-figured cotyle. Accession No. C.709. Height, 0.083m. (3 1/4 in.). Diameter of mouth, 0.089m. (3 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; deep bowl; handle at either side sloping slightly upward. Light red clay. Designs, red with a black ground. Under each handle, a palmette; to either side of it, spirals. On either side of the vase, a female head to left, with long neck, and the hair enclosed in a close-fitting cap. Just over and above the ear, a patch of black. The caps have bands made by black lines, and on one of the heads the bands are bordered by rows of black dots. On the other, which is possibly unfinished, are lines only. Below the decoration, a narrow band of black. On the bottom, a purple-red wash.

Fourth century B.C. (**PL. LXXXIV**).

474. Apulian stemless cup, with horizontal handle at either side. Accession No. C.708. Height, 0.097m. (3 in.). Diameter of mouth, 0.117m. (4 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low moulded foot; deep bowl, horizontal handle at either side. Light red clay turned thin. Background black; designs red; retouching in opaque white. Under the handles, palmettes with spiral tendrils at either side. On either side of the vase, a woman's head to left. One of these is much more crudely done than the other and seems rather unfinished. The hair is enclosed in a close-fitting cap, above which, at the back, two pieces of red project. On the cap are black markings and bands, and white rays across the front. Tresses of hair project over the ears and there is apparently an earring. The work is very crudely done and much of the paint has been abraded. Below the decoration, an incised line encircles the vase. On the bottom, a black circle surrounded by a red band. For the red parts of the vase there seems to have been a red wash over the surface of the clay. Above the cruder head, between the handles, is an inverted wave pattern; above the other head, a red band.

Fourth century B.C. (**PL. LXXXV**).

475. Apulian small red-figured bowl. Accession No. C.707. Height, 0.038m. (1 1/2 in.). Diameter, 0.073m. (2 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; rather deep bowl. Red clay. Background and interior of the bowl covered with lustrous black. Design left in the colour of the clay. Accessories in white. On one side, a female head to left, wearing an open cap from which the hair projects at the back and sides. On the cap, three broad white strokes apparently indicating a diadem. From the ear hangs an earring indicated by two white dots. At either side of the head, a crude small palmette with spiral tendrils and small leaves projecting from the sides. Below the decoration, a narrow band.

One side of the bowl has been almost entirely restored.

Fourth century B.C. (**PL. LXXXIV**).

476. Small oenochoe with high handle. Accession No. C.828. Height, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Trefoil lip; high handle. Light tan clay with decoration in black and reddish brown, much of which has been worn away. Handle and lip, black; on the shoulder, a kind of tongue pattern; round the body, bands of reddish brown and black.

Fourth century B.C. (**PL. LXXXV**).

477. Tiny bowl. Accession No. C.829. Height, 0.022m. (7/8 in.). Diameter, 0.039m. (1 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; thick vertical handle at either side of rim. Buff clay covered with black slip.

Fourth or third century B.C. (**PL. LXXXV**).

LATE ATTIC, ETRUSCAN AND GRECO-ITALIOTE

IV-III CENTURIES B.C. (Nos. 478-499)

478. Attic red-figured squat lecythus. Accession No. C.674. Height, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Squat body; low foot; flat handle; slender neck; spreading lip. Red clay. On the front is a draped female figure moving towards the right with her arms extended towards a large ball-like object. Black lines indicate the folds in her drapery. In front of her feet, a leafy design.

Late fifth or early fourth century B.C. (**PL. LXXXV**).

479. Attic small lecythus. Accession No. C.351. Height, 0.067m. (2 5/8 in.). Purchased in Athens.

Flat handle; long neck; spreading mouth; squat body with base-ring. Red clay, painted black. On front of body, a conventionalized palmette. For form and date cf. references given by Ure, *Black Glaze Pottery from Rhitsona in Boeotia*, p. 50, Note 2, and pl. XV. Similar to No. 1754 in Myres, *Catalogue of the Cesnola Collection;* to three in Boston; to one in Bologna, B 563(5); and to 563(6)=717 and 718 from Myrina in the Louvre.

Fourth century B.C. (**PL. LXXXV**).

480. Attic small lecythus. Accession No. GA. 31. Height, 0.073m. (2 7/8 in.). From Palestine. Walter Massey Collection.

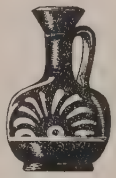
Form and decoration similar to the preceding.

Latter half of fourth century B.C. (**PL. LXXXV**).

481. Attic small lecythus. Accession No. C.509. Height, 0.057m. (2 1/4 in.). Purchased from a collection in Kent, England.

Similar in form and decoration to No. 480, but smaller.

Fourth century B.C.



481=C.509

482. Attic small lecythus. Accession No. GA. 20. Height, 0.102m. (4 in.), From Palestine. Walter Massey Collection.

Form similar to No. 479 but larger. Red clay. Whole vase covered with black except on front of body where there is a conventionalized palmette.

Latter half of fourth century or later. (**PL. LXXXV**).

483. Attic small lecythus from Naucratis. Accession No. C.347. Height, 0.073m. (2 7/8 in.).

Squat body. Red clay. Back of vase painted brownish black. On front, conventionalized palmette, dark brown on light ground. Neck and handle, missing. There is a similar vase in the Villa Giulia Museum.

Fourth century B.C. (**PL. LXXXV**).

484. Attic small lecythus. Accession No. C.703. Height, 0.092m. (3 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Spherical body with base-ring; off-set neck; flaring lip. Design, red with black background. On the front of the neck, a tongue pattern. On the front of the body, a palmette design. At either side of this, a vertical strip in red with black dots on it.

Mouth restored.

Fourth century B.C. (**PL. LXXXV**).

485. Italiote small lecythus. Accession No. C.702. Height, 0.121m. (4 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Slender ovoid body with base-ring; long neck; flaring lip. Design, red with black ground. On the neck, a tongue pattern. On the front, a palmette design. At either side of this, an upright stem with spiral tendrils and small leaves.

Vase, broken and repaired, and part of neck and mouth, restored.

Fourth century B.C. (**PL. LXXXV**).

486. Italiote lecythus. Accession No. C.700. Height, 0.127m. (5 in.). Petroncini Collection. Purchased in Rome in 1923.

Rather fat ovoid body; base-ring; bell-shaped mouth. Red clay covered with lustrous black. Decoration in opaque buff. Round the neck, a tongue pattern. On the front, a swan with very long neck, to left, perched on a branch. Under the handle, an ivy leaf. At either side a floral design with spiral tendrils. Round the lower part of the body, a narrow band.

The mouth of the vase has been restored.

Fourth century B.C. (**PL. LXXXV**).

487. Italiote lecythus. Accession No. C.705. Height, 0.168m. (6 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low ring foot; fat body; short neck; somewhat bell-shaped mouth. Red clay. Decoration in black and opaque white. Foot, lower part of body, outside of handle, and mouth, black. On the neck, a tongue pattern between two black bands. On the shoulder, a band of wave pattern. Under the handle, an inverted palmette with spirals at each side. On the front of the body, a bird, in opaque white, with wings spread in a flying attitude, and one foot raised. The eye is a black dot. Behind the bird, a circular space in the colour of the clay with a small solid circle of black at the centre.

Fourth or third century B.C. **PL. LXXXV.**

488. Italiote small lecythus. Accession No. C.704. Height, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Pear-shaped body with low foot and bell-shaped mouth. Red clay covered with lustrous black, which has fired to red on one side. Decoration in opaque buff-coloured paint. On the front of the neck, depending from a narrow band, a design consisting of lines with three dots at the lower ends, and tongue patterns, alternating. On the body of the vase, slightly to the right side, a draped standing figure to left. Under the handle, a crude ivy leaf. At either side of the handle, a design with spiral tendrils and delicate leaves. On the lower part of the vase, a narrow band.

Fourth century B.C. (**PL. LXXXV**).

489. Italiote small red-figured hydria of very crude workmanship. Accession No. C.740. Height, 0.124m. (4 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

The mouth, upper part of the handle at the back, greater part of the neck, lower part of the body, and side handles are covered with lustrous black. On the shoulder, a crude tongue pattern in black, running up on the neck. On the front, a very crude head, hair done in brown to black. The features of the face, which is in opaque white, are not distinguishable. Under the back handle, a palmette. Under either side handle, a small spiral, and a large spiral behind both of these handles. Bottom of the vase, mottled black, brown and red.

Part of lip, restored.

Late fourth century B.C. (**PL. LXXXV**).

490. Etruscan jug with folded lip. Accession No. C.732. Height, 0.295m. (11 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form rather similar to that of No. 494. Red clay, very heavy. Background, in black shading to brown. For the decoration much white is used with retouches of yellow. Lower part of jug, handle except lower part of the inner side, and edge of lip, black. On the front of the neck, a female head to left. To the left of the head, a kind of semipalmette. Round the shoulder, a row of black solid circles. Under the handle, a crude palmette. Above this, at either side of the handle, a circular space, left in the body of the clay, with a small black solid circle at its centre. On the front of the body, two female heads facing. Between them, above, is a peculiar design with a black vertical line and a dot at the centre, short oblique strokes of white at the sides, and a longer stroke of white at the bottom. Below, a rosette consisting of a circular space in the colour of the clay with a solid black circle at the centre and a series of white dots round the outer edge. All of the heads are adorned with large caps decorated with black bands, dots, and crosses. From openings at the backs of the caps loose ends of hair project. The flesh is painted in opaque white and there are radiate diadems of white also. Eyes and eyebrows, ringlets at the side of the face, ears, earrings, and necklaces are yellow. Below the heads, a row of solid circles between two black bands.

A similar shape of prochous occurs in Faliscan ware (cf. *Corpus Vasorum, Villa Giulia*, IV Br, pl. 11), but I am inclined to compare the Toronto vases of this shape with Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 54c, which is attributed to a local Etruscan fabric (p. 78), though it may be Apulian. Such a vase in the Moore collection in the Metropolitan is labelled "Apulian".

Fourth century B.C. (**PL. LXXXVI**).

491. Etruscan small jug with folded lip. Accession No. C.729. Height, 0.127m. (5 in.). Petroncini Collection. Purchased in Rome in 1923.

Form similar to that of No. 494 and No. 495. Neck, off-set from the shoulder by a groove. Tan clay. Lower part of the jug, outer side of handle, outer and inner edge of the front of the lip, black. On the front of the neck, a female head to left, wearing a cap. At either side of this, a half-palmette. Under the handle, a palmette. On the front of the jug, two female heads, facing each other. Between them, above, a kind of fern leaf with thick stem and small leaves at either side. On all of the heads are caps, decorated with black bands and dots. From openings in the back of these caps hair projects as it does also along the front of the cap. The faces were originally all covered with opaque white retouched here and there with yellow paint, most of which has now flaked off. Under the design, three narrow black bands. Near the base, two incised grooves. On the bottom, a black circle.

Fourth century B.C. (**PL. LXXXV**).

492. Late Greek jug with folded lip. Accession No. C.731. Height, 0.21m. (8 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Form rather similar to that of No. 496, but the neck is shorter, and the handle is attached lower on the body. Red clay. The whole jug is covered with lustrous black over which the decoration has been applied in opaque red, probably retouched by white. On the front of the neck, an owl standing on one foot. At either side of the owl, an olive branch with a slanting stem and three unattached leaves at either side. Round the front of the shoulder, a kind of double egg-and-dot pattern bounded by a narrow red band. On the front of the body, a nude youth standing with head to right, body front, legs and feet in profile to right. Over his left arm is thrown a large piece of drapery. His right arm is extended backward and in his right hand he holds a long two-pronged stick. Folds of drapery and muscles are indicated by incised lines. Under the handle, a palmette, with long spiral tendrils and leaves extending up on the body of the vase, at either side. Under the decoration, two narrow bands.

Fourth century B.C. (**PL. LXXXV**).

493. Greek Apulian jug with folded lip. Accession No. C.730. Height, 0.181m. (7 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form somewhat similar to No. 494 and No. 495 but the body is fatter. Tan clay. Background, black; designs in the colour of the clay. Lower part of the jug and outside of handle, black. A band of black along the outer and inner edge of the upper part of the lip. On the front of the neck, a palmette. At either side of this, a vertical stripe and a zigzag. Under the handle, three vertical stripes. Round the lower part of the neck, two narrow black bands. On the shoulder, a band of thick chevrons with two narrow black bands below. On the front of the body, a bird, standing to left, with wings spread. The eye, beak, and feathers are indicated in black. Under the handle, an inverted palmette with large spiral tendrils at either side. Above the spirals, on one side of the vase, two designs in black which resemble the Greek letters Ω and Δ. On the other side, a somewhat similar Ω with a small τ under it. Whether the markings were really intended for letters, we are not sure. In front of the lower part of the bird, a somewhat circular space, in the colour of the clay with a black circle at the centre. In front of the head, a nondescript design. Below the designs, a narrow band in the colour of the clay.

Part of the base and the lower part of the body, restored in plaster.

Fourth century B.C. (**PL. LXXXV**).

494. Etruscan jug with folded lip. Accession No. C.529. Height, 0.232m. (9 1/8 in.). Purchased in Florence from Pacini.

Thick flat handle at back. The front of the lip is much higher than the back of the vase, and the two sides are folded over to form a very good spout. Red clay. Decoration in black and white. The lower part of the vase is painted black. Above this is a wide band in reddish buff with rather careless palmettes and lotus patterns in black. The shoulder, handle, and lip of the vase are black. Over the black, on the shoulder, were painted a number of parallel lines in white. Traces of a white pattern may be seen also on the neck of the vase.

Fourth century B.C. (**PL. LXXXV**).

495. Etruscan jug with folded lip. Accession No. C.530. Height, 0.213m. (83/8 in.). Purchased in Florence from Pacini.

Form and decoration are similar to the preceding, except that there does not seem to have been any white on the shoulder or neck.

Fourth century B.C. (**PL. LXXXVI**).

496. Prochous with folded lip. Altenburg style. Accession No. C.531. Height, 0.321m. (12 5/8 in.). Purchased in Florence from Pacini.

Form similar to that of No. 494 and No. 495 except that it is larger and rather more clumsy. Rather poor brick-red clay. The whole vase is covered with black, over which the decoration has been applied in opaque white. Round the lower part of the body is a white band from which grow crude leafy and spiral patterns in white. Under the handle is an ivy leaf. On either side of the vase are leafy spirals. At the front is a very crude figure which appears to be that of a standing woman. The work is so poor, however, that it is difficult to be sure of this. On the front of the shoulder, between two white bands, are white vertical lines. Just under the front of the lip is an ivy leaf with stem projecting downward on the neck. At either side of the neck is a kind of spiral, which extends in a broad line on either side to the top of the lip. The style and shape are similar to *Corpus Vasorum, Br. Mus.* IV Dc, pl. IV, 19 (wrongly classified under Gnathia vases) in text attributed to Altenburg near Cologne.

Third century B.C. (**PL. LXXXVI**).

497. Italiote jug with folded lip. Accession No. C.532. Height, 0.276m. (10 7/8 in.). Purchased in Florence from Pacini.

Form somewhat similar to the preceding. Reddish buff clay covered with black. Decoration in opaque white which shows a pinkish tone in some places. On the front of the vase is the figure of a draped woman, standing to left. Under the handle is an ivy leaf with trailing stem. At either side of the handle are spirals and leafy plant designs. On the front of the shoulder are many short parallel lines above a white band. On the front of the neck, an ivy leaf. At either side of the neck, a spiral plant design.

Third century B.C. (**PL. LXXXVI**).

498. Italiote or "Altenburg" jug with folded lip. Accession No. C.478. Height, 0.191m. (7 1/2 in.). Purchased in Florence from Pacini.

Form rather similar to No. 494 except that the neck tapers more toward the top. Red clay covered with black with decoration in opaque white, and yellow. On the shoulder, two bands of white between which are eight somewhat ivy-shaped leaves in white with touches of yellow. Around and between the leaves are dots, singly and in groups. On the upper part of the neck, between two white bands, a kind of wreath or garland consisting of a yellow-white line with yellow-white dots on either side.

Third century B.C. (**PL. LXXXVI**).

499. South Italian shallow dish. Accession No. C.738. Height, 0.076m. (3 in.). Diameter, 0.156m. (6 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Flat foot; rather high, thick stem; shallow bowl with broad overhanging edge. Heavy tan clay. Decoration in black. Under the hollow foot, a wide band of black. Top of foot and stem, black. At the centre of the interior of the bowl, a black circle, surrounded by an egg-and-dot border in reddish brown. Beyond this, a wide band of black, bordered by another circle of egg-and-dot designs in black and reddish brown, then another wide band of black. Both outer and inner part of overhanging edge, black, and part of the under side of the bowl also black.

Part of the overhanging edge has been broken away on one side and the foot is chipped.

Fourth or third century B.C. (**PL. LXXXVI**).

HELLENISTIC AND MISCELLANEOUS LATE VASES

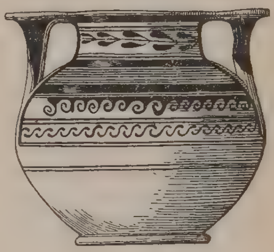
1. ITALIOTE-APULIAN

IV-III CENTURIES B.C. (Nos. 500-504)

500. Jar of Italiote-Apulian fabric (to be distinguished from Greek Apulian). Accession No. C.430. Height, 0.143m. (5 5/8 in.). Purchased in Naples from Canessa.

Buff clay with whitish slip. Ornamentation in red shading to dark brown. Flat handles, with flat discs with circular depressions in them on top, joined to a flat projecting lip. Rays on discs and bands on lip. On neck, on one side, a sort of laurel leaf pattern, on the other side, same sort of double leaf pattern, but without central horizontal line. On shoulder, on each side, wide and narrow bands. On body of vase on one side, a frieze of pot-hooks, on the other, leaf or lotus bud pattern with points upwards. Below this, a frieze around the body of a cable or chain pattern, with gap between links. For vases of similar form cf. Mayer, *Apulien vor und während der Hellenisirung*, pl. 26, Nos. 2 and 11; pl. 27, No. 8; and pl. 28, No. 2.

Fourth century B.C. (**PL. LXXXVI**).

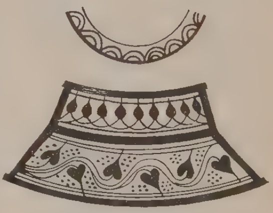


500=C.430

501. Jar of Italiote-Apulian fabric. Accession No. C.433. Height, 0.156m. (6 1/8 in.). Purchased in Naples from Canessa.

Jar with circular vertical handles decorated with cross-lines. Buff clay with white slip. Decoration in red shading to purplish-brown. On lip, a chain of two concentric half circles, in some instances, three. On neck, on one side, between wavy lines, conventionalized double leaf design. On the other side, a frieze of lotus buds. On shoulder, on either side, ivy pattern with groups of dots for berries. Bands on the body of the vase, and around the middle of the body, a wavy line. Under one handle, two wavy lines, under the other, three.

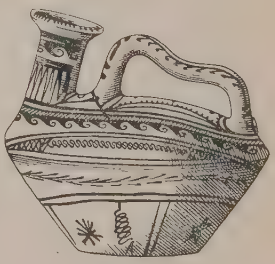
Fourth century B.C. **PL. LXXXVI.**



501=C.433
Detail

502. Italiote-Apulian ascus. Accession No. C.269. Height 0.172m. (6 3/4 in.). Sturge Collection.

This type of vase probably developed from the form of an ascus in the shape of a bird, not from the "Bügelkanne" as Walters says, *History of Ancient Pottery*, II, p. 325. The spout takes the place of the bird's head. The upper part of the body is rounded, and the sides slope inward at a rather sharp angle. Broad thick looped handle over the top, with a small disc of clay at the outer end. Red clay with buff slip. Decoration in red and black. The spout has a strainer at the lower part of the neck, inside. Cf. Walters, *Catalogue of Vases in the*



502=C.269

British Museum, IV, F 508. Inside lip, a broad red and a narrow black band. On edge of lip, short strokes. On the neck is a wave pattern which occurs also on the body of the vase, horizontal bands, and long zigzag lines. Walters, *History of Ancient Pottery*, II, p. 218 says that the wave pattern is found only at a late date on vases. On the handle are long bands with small leaves on the outer sides. On the body of the vase is an encircling leaf pattern, and beneath that a band of red between black lines. Below this are five sections divided by two vertical lines and decorated in two cases with a pentalpha, and in three cases with a hanging chain of loops. In one panel, a kind of star is added On the bottom, are crossing lines. On the top of the vase are various other patterns including a wave pattern, a chain of loops and network, for which see the drawing.

Fourth or third century B.C. (**PL .LXXXVI**).

503. Large geometric ascus of the late Canosan school, perhaps late Daunian. Accession No. C.518. Height, 0.349m. (13 3/4 in.). Purchased in Naples from Canessa.

Large, somewhat globular body, reminding one of a large wine-skin. Short spout; small broad handle, concave on top. Reddish buff clay with drab slip. Designs in dull black on buff ground with accessories of red.

On the bottom are two sets of two broad black lines crossing at centre surrounded just above the base by two black circles, the upper with short rays above it. From the radiate circle, continuing from the ends of the lines on the bottom, grow four plant designs. Round the body of the vase, as pendants from two broad black lines which encircle the vase, are four vertical spiral tendrils and four designs similar to those rising from the bottom but suspended in two cases from a cross with spiral ends. To the spirals are attached wavy lines with crossed circles, and there are leafy designs near the centre of the cross. In the other two cases the leafy design is suspended from a conventionalized leaf with two spirals and four plain circles. Between these long pendants, in every section except the front, hangs a short plant design similar to that growing from the bottom. In the field are swastikas, crossed circles, primitive long horned animals, flying birds, or leaf designs, radiate circles with lines and dots; on the interior of the circle is perhaps a conventionalized Medusa head. On the shoulder of the vase is a wreath of three wavy lines and leaves alternating red and black, somewhat like the maple leaf. Above this wreath, two broad black lines, then a wave pattern. Under the handle are two plant designs between radiate and plain vertical lines. Round the neck, at front are: triangles in pyramid form with wave pattern on either side, vertical lines, the same two alternating patterns as the long pendants on the body of the vase with red dots in the circles. At the back of the neck, meanders and spirals. Around the top of the neck is a wave pattern bounded at the top and bottom by two broad black bands. On the interior edge of the lip is a circle with rays pointing toward the interior, and dots. On the top of the handle is an ivy wreath pattern and on the sides of the handle are vertical lines. There is a small depression near the back of the handle on the body of the vase.

The form of the vase and especially the decoration, are reminiscent of the rather large asci which are ascribed to a local Apulian fabric of the third century. The vase is of the type illustrated in Walters, *Catalogue of Vases in the British Museum*, IV, p. 219, Fig. 24, and Walters, *History of Ancient Pottery*, II, p. 326, Fig. 185. That vase is of the same style of ware, but is smaller and has two upright mouths, one forming a strainer, which is lacking in the Toronto specimens. Cf. *Philadelphia Museum Journal*, X, 1919, p. 222, but it is hardly the work of the same maker, as Luce says (p. 225). For similar vases with similar decoration of different sizes, and often with two spouts cf. 06.1021.247 in the Metropolitan Museum; Baur, *Catalogue of the Stoddard Collection*, No. 252; five larger ones and several smaller ones (607) in Naples; a small one in Florence; a large one with one spout in Munich; two large ones in the British Museum with a single spout; two with one spout and two with two spouts in the Sforzesco Museum in Milan; one with a single spout in the Hotel de Londres, Naples. Cf. *Archäologischer Anzeiger*, XXXI, 1916, p. 70, Fig. 30; Mayer, Apulien, pl. 39, 8, 9; Ducati, *Storia della Ceramica Greca*, II, p. 460, Fig. 332; Randall-MacIver, *The Iron Age in Italy*, pl. 46, 7 and pp. 232-236.

350-200 B.C. (Probably late fourth century). (**PL. LXXXVII**).

504. Archaistic ascus of local late Canosan geometric fabric. Accession No. C.487. Height, 0.333m. (13 1/8 in.). Purchased in Naples from Canessa. Probably made at Canosa.

Form and decoration are similar to that of No. 503 except that the handle is flat on top and not concave. Same decoration on bottom, and at base, except that the plants are red and the line from which they spring is not radiate. Around the body of the vase, eight pendent alternating spiral tendrils and spirals above a leafy plant design. In one case there are only two spirals, in the other cases there are three or four spirals, but on one of the pendants between the spirals are maple-shaped leaves, and at the centre, similar leaves. In the field, between the pendants, are leaf designs and a cross ending in spirals. On the shoulder is a wreath of three waving lines bounded on either side by two black lines. In the loops of the waves are alternating leafy designs and spiral plant designs. Under the handle are two designs similar to those under the handle of the companion vase, except that there are radiate lines and that the plant designs are painted red. On top of the handle is a wreath, like that round the shoulder of the preceding vase; on the edge of the handle are vertical lines. Round the neck are designs similar to those on the neck of the companion vase, except that the two friezes of spirals on the front are double, and at the back is a spiral plant design instead of simple spirals; and there are other minor differences. Round the upper part of the neck is a spiral wave pattern bounded by two black lines at top and bottom. On the interior of the lip is a radiate band and an interlacing chain of loops with a band below. For such vases cf. Ducati, *Storia della ceramica Greca*, II, p. 460; *N. Scavi*, 1898, pp. 195 ff.; *Röm. Mitt.*, XXV, 1910, pp. 168 ff.; Mayer, *Apulien*, pl. 40; Randall-MacIver, *The Iron Age in Italy*, pp. 232 ff., pl. 46, where it is said, "They were manufactured solely at Canosa." Cf. also *Corpus Vasorum, Lecce*, IV Dfb, pl. 1 and p. 2 of text, where further literature is cited.

Late fourth or third century B.C. (**PL. LXXXVII**).

2. "GNATHIA" AND OTHER VASES

(Nos. 505-542)

505. Pelice of typical late Apulian form. "Gnathia" ware. Accession No. C.408. Height, 0.223m. (8 3/4 in.). Sturge Collection.

Smaller than, but similar in form to, Lau, *Die griechischen Vasen*, etc., pl. XLII, 2; Gardner, *Catalogue of Vases in the Fitzwilliam Museum*, pl. XXXVII, 245; *Corpus Vasorum, Lecce*, IV Ds, 5, 1.

Opaque purple-red, white, and yellow designs on black ground. Below the scene, a row of white dots, then an egg-and-dot pattern between two series of incised parallel lines. Above the main scene, a row of white dots, yellowish white spirals between incised lines, and an egg-and-dot pattern of incised lines and white. On the reverse, on the neck, a similar egg-and-dot pattern with white dots below. From either side hangs a long leafy pendant. Between them is a white rosette with white leaves on either side.

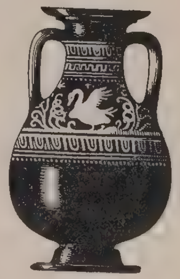
On the obverse, between vertical borders of yellowish white tendrils, is a white Eros, to left, with hair tied in a knot, and with open, yellow, embroidered cap. He wears golden brown bracelets, necklace and low shoes. He is playing the double flutes which are yellowish white. His wings are purple-red. The nearer one has yellow-white edges and long yellow-white and purple-red feathers. Beneath the Eros, the ground is indicated by yellow-white dots and there is a yellow-white rosette on either side of his legs. For a somewhat similar Eros see Walters, *Catalogue of Vases in the British Museum*, IV, F 579, Fig. 26.

Most scholars name the ware after Gnathia where the majority of examples of this kind have been found. Nobody believes that these vases were made at Gnathia, but "Gnathia" is a convenient technical term. The vases show the increasing tendency to reduce painting to a minimum, but to produce a novel and striking effect by polychrome decoration. They belong to the last efforts of vase painting on the soil of Magna Graecia, and are a local illustration of a tendency widely spread in the Hellenistic world. Vase painting now soon gives way to plastic modelling and to the Romanization of all South Italian wares. For "Gnathia" ware cf. Walters, *History of Ancient Pottery*, I, pp. 487 ff.; Walters, *Catalogue of Vases in the British Museum*, IV, p. 23; Rayet and Collignon, *Histoire de la céramique grecque*, pp. 328 ff.; Della Seta, *Italia Antica*^{2}, p. 181; cf. also Edgar, *Catalogue général des antiquités égyptiennes du Musée du Caire*, LVI, pl. XIII, 26.220, 26.221, 26.222, 26.223. 26.221 shows the incised egg pattern which is found on this vase. Cf. also Ure, *op. cit.*, pp. 38 f.; Pagenstecher, *Arch. Anz.*, 1909, pp. 1-17, who places the beginning of "Gnathia" ware at the end of the IVth century. See also Picard, *B.C.H.*, XXXV, 1911, pp. 177-202, and Furtwängler-Reichhold, *Griechische Vasenmalerei*, II, pp. 27-31, where its beginning is put in the Vth century. But Furtwängler was misled by a false report of the tomb-contents. Cf. Romanelli, *C.V.A.*, *Lecce*, IV Ds, and Bulle, *Festschrift für Loeb;* Horace, *Serm.*, 1, 5, 97; 1, 6, 118 (Campana supellex); 2, 3, 144.

Third century B.C. (**PL. LXXXVIII**).

506. Pelice of late Apulian type, "Gnathia" ware. Accession No. C.501. Height, 0.204m. (8 1/16 in.). Purchased from a collection in Kent, England. Cf. preceding vase for form and references to type of ware.

Opaque creamy to yellow designs on a black ground. Below the scene on the front, a frieze consisting of an egg pattern with two horizontal bands above and two below. Below this frieze, a row of dots. On the front, between the handles, a swan standing on one foot with one wing spread and raised high. On the body, wing, and head of the swan, traces of orange-red may be seen. To either side of the swan, branches with tendrils and delicate flowers in creamy yellow. Above the swan, a small triangular stop-gap consisting of yellow dots. Above, on neck, a row of dots, then a frieze consisting of a kind of a meander with two horizontal lines above and two below; then an egg pattern; above this, two bands. Between the handles on the back of the vase, two long vertical leafy pendants, between which is a six-petalled rosette. Above, on neck, a row of dots, then an egg pattern with two horizontal bands above, and two below. Part of the surface of the vase has now a greenish tone. The vase is an interesting specimen of "Gnathia" ware, but is not so beautiful in form or decoration as the preceding.



506=C.501

Third century B.C.

507. Pelice of late Apulian type, "Gnathia" ware. Accession No. C.790. Height, 0.168m. (6 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

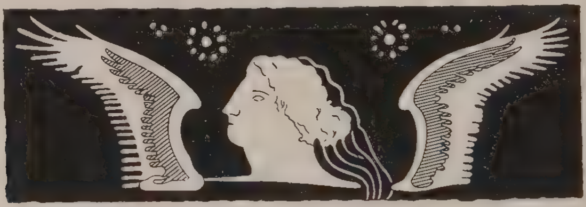
Form similar to No. 506. Design in opaque white retouched with yellow, and purple-red on a black ground. On the neck, an egg-and-dot pattern with two narrow purple-red bands above and two below. Lower a row of dots, two purple-red lines, and a row of smaller dots. On the front of the vase, a female head, to left, much abraded, but traces of yellow retouching and of a purple-red band across the hair are visible. At either side of the head, a wing with purple-red centre and white feathers. At the side of each wing, a spiral tendril in white. A somewhat similar head appears on No. 396 and No. 509. Cf. also Walters, *Catalogue of Vases in the British Museum*, Vol. IV, Fig. 578, and Baur, *The Stoddard Collection of Greek and Italian Vases in Yale University*, p. 168, No. 273, Fig. 71. Below the head, two narrow bands, an egg-and-dot pattern, two more narrow bands, and a row of dots.

Third century B.C. (**PL. LXXXVIII**).

508. Small amphora of "Gnathia" ware. Accession No. C.470. Height, 0.153m. (6 in.). Purchased in London.

Slender flat handles at either side, with flange on the neck indicating that the vase had a cover. Reddish brown clay covered with lustrous black. The body of the vase is divided into broad ribs by slight depressions, which shows a tendency to imitate vases of metal. Under the handles are diagonal intersecting lines. The vase makes a pleasing impression because of the restraint in decoration, which is limited to a simple ivy wreath with small red leaves, executed in opaque paint, and incised tendrils. For a coloured illustration of a good example of similar ware see Rayet and Collignon, *Histoire de la céramique grecque*, pl. XIII. There is a nice ribbed Apulian black oenochoe in the same style in Boston (P.5658).

Third century B.C. (**PL. LXXXVIII**).



509=C.748

509. Squat lecythus of late Apulian type. "Gnathia" ware. Accession No. C.748. Height, 0.156m. (6 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

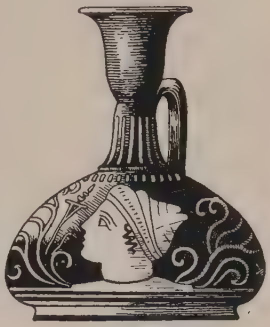
Form rather similar to that of No. 511 and No. 512 but rather more slender and delicate. Almost the entire vase is covered with lustrous black, except under the foot, and a band just above the foot. Decoration of opaque white, yellow, and purple-red, and incised lines. On the front of the body, a female head, to left, in opaque white with the lips, nostril, and eye indicated in yellow and the hair retouched with yellow. It is arranged in a knot at the back and slender strands of white float off from it. At either side of the head, a wing with a centre of purple-red and white feathers retouched with yellow. For a somewhat similar design cf. a scyphus, Pellegrini, *Catalogo dei vasi antichi dipinti delle collezioni Palagi ed Universitaria, Museo Civico di Bologna*, p. 114, No. 752A, Fig. 85. An apparently similar head on a similar vase in the British Museum, Walters, *Catalogue of Vases in the British Museum*, Vol. IV, F 578, is called a head of Nike with white and purple wings. Cf. also a head on a pelice, Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases in Yale University*, p. 168, No. 273, Fig. 71. Below the decoration on the body of the vase, a band of egg-and-dot design made of incised lines and opaque white, with two incised lines above and two below. Above the head, at either side, a rosette and three dots, all white. On the shoulder, a band of egg-and-dot design with one incised line above and two below. On the neck, a tongue pattern in white.

Third century B.C. (**PL. LXXXVIII**).

510. Squat lecythus of late Apulian type, "Gnathia" ware. Accession No. C.502. Height, 0.092m. (3 5/8 in.). Purchased from a collection in Kent, England.

Squat body with low base-ring; high neck with slender handle at back; spreading mouth, somewhat funnel-shaped. Buff clay with a decidedly pinkish tone. The mouth, handle, and body of the vase, with the exception of a small band near the bottom, are covered with lustrous black. On the slightly concave bottom, two depressed circles. Round the edge of the base-ring, a band of black. Above this, a band in the colour of the clay. On the front of the body is a typical Apulian female head in opaque white, to left, cf. Walters, *Catalogue of Vases in the British Museum*, IV, No. F 581. Round her neck is a necklace in yellow and there are yellow bands round the cap which she wears. To either side of the head are branches with many curling tendrils and lily-like flowers in yellowish white. Just below the neck about three-fourths the way round the vase is a band of yellow dots. On the neck, a slender tongue pattern in white.

Third century B.C.

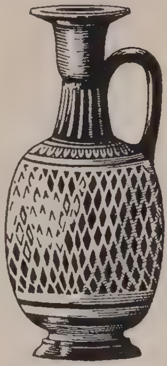


510=C.502

511. Squat lecythus. Accession No. C.503. Height, 0.152m. (6 in.). Purchased from a collection in Kent, England.

Low sloping foot with moulded ridge at top; egg-shaped body; rather high tapering neck, deep spreading mouth with flat lip. Thick flattened handle fastened to neck and shoulder. Almost the entire vase is covered with a lustrous black slip, except under the foot and a band at the lowest part of the body. Decoration in opaque white and yellow. On the body, a close diamond network of intersecting lines in yellow-white. Below, two bands, one white, and one yellow. On the shoulder, an egg pattern in yellow with a broad yellow band below and two narrow ones above. On the neck, a slender tongue pattern in yellow-white. At the lower part of the handle, a tongue pattern. Under the foot, traces of a red slip.

Third century B.C.



511=C.503

512. Squat lecythus with decoration in opaque white and yellow. Accession No. C.747. Height, 0.156m. (6 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form and decoration very similar to No. 511, except that on the shoulder of this vase there is an inverted wave pattern instead of an egg pattern as on No. 511, and the foot of this vase consists of three moulded ridges.

Broken and repaired.

Third century B.C. (**PL. LXXXVIII**).

513. Squat lecythus with decoration in opaque white and yellow. Accession No. C.749. Height, 0.134m. (5 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Form and decoration rather similar to that of the preceding. On the shoulder, a narrow band of white, and a wide band of yellow.

Third century B.C. (**PL. LXXXVIII**).

514. Slender lecythus. Accession No. C.750. Height, 0.121m. (4 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Thick, circular foot; somewhat slender, ovoid body tapering at either end; long off-set neck; thick handle, attached to neck and shoulder; flaring mouth; flat lip; concave depression under the centre of the foot. Tan clay. Decoration in lustrous black and opaque white. Vase covered with lustrous black, with the exception of a wide band round the middle of the body, and the top and the underneath part of the foot. On the wide band left in the colour of the clay, a reticulated pattern in black. Round the lower part of the neck, a tongue pattern, white on black. Round the front of the shoulder, a row of white dots on black. Cf. Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, p. 115, No. 177, Fig. 41 for a vase of somewhat similar decoration though of finer quality.

Fourth or third century B.C. (**PL. LXXXVIII**).

515. Slender lecythus. Accession No. C.751. Height, 0.114m. (4 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Slender ovoid body; thick foot; long neck; thick handle attached to lower part of neck and to shoulder; bell-shaped mouth; flat lip. Fine reddish tan clay. Decoration in lustrous black which has fired in many places to a reddish brown, and in opaque white. Edge of the foot, lower part of the body, upper part of the handle, and mouth, black. On the body, a reticulated pattern in lustrous black with white dots at the intersection of the meshes. Above this network pattern, two bands of black. On the neck and shoulder, a tongue pattern. For somewhat similar decoration cf. No. 339 and No. 514, and Baur, *Catalogue of the Stoddard Collection of Greek and Italian Vases*, p. 115, No. 177, Fig. 41.

Fourth or third century B.C. (**PL. LXXXVIII**).

516. Squat lecythus of late Apulian type with decoration in opaque white and yellow. Accession No. C.752. Height, 0.083m. (3 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Form similar to that of No. 510. Buff clay with pinkish tone. The mouth, handle, and body of the vase, with the exception of a small band near the bottom, are covered with lustrous black which now has a greenish tone. On the slightly concave base, a depressed circle. Round the body, with the exception of a small space under the handle, a reticulated pattern in white with a narrow band of white above and below. On the shoulder, a wide band of yellow and a narrow band of white. On the neck, tongue pattern in white.

Fourth or third century B.C. (**PL. LXXXVIII**).

517. Oenochoe with trefoil lip of late Apulian style, "Gnathia" ware. Accession No. C.787. Height, 0.26m. (10 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; ovoid body; trefoil lip. Tan clay. Decoration in opaque white, yellow, and purple-red, and incised lines. Almost the entire vase is covered with lustrous black, which now shows iridescent tones. On the neck in front, a band of egg-and-dot pattern between incised lines. Below, cable pattern of s-curves with two incised lines below. On the shoulder, a band of rectangles, alternately yellow and purple-red, two incised lines, and a series of tassel-like pendants. On the body, a horizontal vine-branch with leaves and tendrils in white retouched with yellow, from which hang bunches of purple-red and white grapes. From the horizontal branch, depend two vertical vine-branches, between which is suspended a female head, to left, wearing a cap from which yellow hair projects in a mass at the front, and in a knot at the back. The cap is tied with trailing ribbons at the back, and from the head hang four white streamers, ending in dots. To the left of the head is a six-petalled rosette, and to the right a Y-shaped design with a dot below. Round the lower part of the body, a narrow band in purple-red. Above the foot, a wide band of the same colour. On the bottom, a cross in purple-red. For a similar oenochoe cf. Baur, *Catalogue of the Stoddard Collection*, p. 169, Fig. 72, No. 274.

Third century B.C. (**PL. LXXXVIII**).

518. Small "Gnathia" jug with decoration in opaque white. Accession No. C.792. Height, 0.057m. (2 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

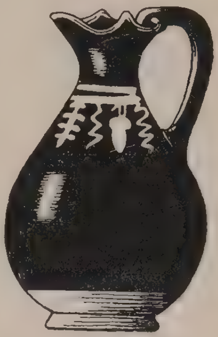
Low foot; two-ribbed handle, divided at attachment to lip. Reddish tan clay. Decoration in creamy opaque white on a black ground. Round the shoulder, a wreath consisting of a long stem with small leaves on either side, and a looped knot at the centre of the front.

Third century B.C. (**PL. LXXXIX**).

519. Small oenochoe of "Gnathia" ware. Accession No. C.475. Height with handle, 0.121m. (4 3/4 in.). Purchased in Florence from Pacini.

Trefoil mouth; somewhat pear-shaped body. At base, band left in colour of clay. On shoulder, decoration in yellow and white, consisting of two white bands, below which are pendent grapes, leaves, and tendrils.

Latter part of third century B.C.



519=C.475

520. Oenochoe of "Gnathia" ware with trefoil lip. Accession No. C.520. Height, 0.238m. (9 3/8 in.). Purchased from a collection in Kent, England.

Buff clay, covered with lustrous black except for a band just above the foot. On the neck, in front, an egg-and-dot pattern in white with incised lines above and below. Then a band of alternating yellow and purple-red bars. Below that, a kind of astragal in yellow, consisting of a series of circles and two vertical lines. Then a row of dots. Below these, a tongue pattern with dots beneath, in yellow.

Third or second century B.C. (**PL. LXXXIX**).

521. Oenochoe with trefoil lip of late Apulian type, "Gnathia" ware. Accession No. C.759. Height, 0.197m. (7 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Ribbed body; trefoil mouth; handle ending above in a lion's head; low foot. Tan clay covered with lustrous black, with the exception of a narrow band above the foot and the space under the foot, over which there is a wash of purple-red. Decoration in yellow and white. Round the neck, an ivy wreath with berries. Just below the neck, a narrow band of white.

Third century B.C. (**PL. LXXXIX**).

522. Small oenochoe of "Gnathia" fabric. Accession No. C.780. Height, 0.06m. (2 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

The jug had, originally, a trefoil lip which is now broken. The handle is missing also. Foot and lower part of the body left in the colour of the clay; remainder of the vase covered with lustrous black. Round the neck, a wreath of reddish yellow and opaque white. Body, ribbed.

Third century B.C. (**PL. LXXXIX**).

523. Small oenochoe with trefoil lip. Accession No. C.788. Height, 0.114m. (4 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with a black slip, which now shows some iridescence. Decoration of incised lines, and opaque white with yellow retouches. Round the shoulder, wavy incised lines, representing a vine with flowers or leaves and bunches of berries in opaque white, alternating.

Part of foot and small piece of lower part of the body, restored.

Probably third century B.C. (**PL. LXXXIX**).

524. Epichysis of late Apulian type, "Gnathia" ware. Accession No. C.789. Height, 0.174m. (6 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

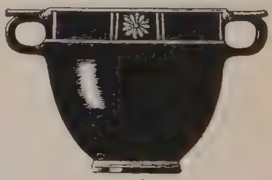
Reddish tan clay, partly covered with lustrous black. Decoration in opaque white, yellow, and purple-red. Handle, neck, mouth, shoulder, wide band round the body with a narrow band above and below, and top of foot, black. At either side of the handle, at the point where it joins the neck, a small moulded human head. Round the lower part of the neck, a slender tongue pattern in white with yellow retouches. Below this, a row of dots. At the back of the handle, a palmette design in yellow and white. On the shoulder, on either side, a wreath of olive with purple-red stem, white leaves, and berries. At the front of the shoulder, between these olive branches, a rosette, consisting of a circle surrounded by two rings of dots, the inner small, the outer larger, all in white retouched with yellow. Below this group, three dots forming a triangle. Round the horizontal rim, an egg pattern between narrow purple-red bands. At the front of the wide band which encircles the body, a rosette consisting of a circle surrounded by a ring of small dots, within a circle of larger dots or rings. To right and left of the rosette, three rings. On the bottom of the vase, a grooved circle. Cf. F. 389-F 398 in the *Catalogue of Vases in the British Museum*, IV, pp. 184-186.

Third century B.C. (**PL. LXXXIX**).

525. Scyphus with metal-like vertical handles. Accession No. C.504. Height, 0.08m. (3 1/8 in.). Purchased in a collection from Kent, England.

Reddish buff clay covered with lustrous black. At the bottom, a band left in the colour of the clay has a ridge in the middle encircling the vase. Above this, a narrow purple band, then two incised bands. On the reverse, between the handles, a kind of leafy wreath between grooved bands in the colour of the clay. On the obverse, between similar grooved lines, a rosette with alternating red and white petals, on either side of which is a close-meshed net pattern. Below this is a row of fine white dots. A good, delicate specimen of late Apulian or "Gnathia" ware.

Third century B.C.


525=C.504

526. Scyphus of Attic or possibly "Gnathia" ware. Accession No. C.737. Height, 0.127m. (5 in.). Diameter of mouth, 0.127m. (5 in.). Petroncini Collection. Purchased in Rome in 1923.

Deep bowl; horizontal handle at either side near the lip; low foot. Red clay covered with lustrous black. Decoration in opaque white and purple-red. Just below the lip, between the handles, on either side, a band of vertical strokes in purple-red. Below this, in a panel, a laurel wreath with long slender leaves and small berries in white retouched with purple-red. Below the laurel, a narrow band of white, a row of dots, and another narrow band of white encircling the vase, all apparently retouched with purple-red. The bottom of the vase is purple-red with a black circle near the centre, and another on the under side of the low foot.

Fourth century B.C. (**PL. XC**).

527. Crater of late Apulian "Gnathia" ware. Accession No. C.753. Height, 0.165m. (6 1/2 in.). Diameter, 0.257m. (10 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Wide, deep bowl with small handle curving inward at either side; wide foot curving upward; body, ribbed, with plain band just under the handles. Decoration in opaque white, yellow and purple-red. Buff-coloured clay with a reddish tone. Interior of the bowl, exterior of bowl with the exception of a band just above the foot, and foot itself, covered with lustrous black. Round the upper part of the lip, a band of purple-red, partly worn away. The edge of the overhanging lip is a deep groove. Below the lip, on one side, a female head and a dove facing each other, both done in white with retouches of yellow and purple-red. The head is to left. The features, hair, and necklace are in yellow. The hair projects in a knot at the back; round it is a band of purple-red, and an ivy wreath (?) on the front of the head is of the same colour. Some of the dove's feathers and its eye are indicated in yellow. Between the head and the dove is a small white tendril. Under the lip, behind the dove and the female head, stretching towards the handles, a mass of spiral tendrils and dots in white and yellow. Under the lip, on the other side, long slender branches with very short leaves in yellow and white meeting in a star at the centre. Below the decoration, under the lip, a narrow band of white. On the plain band which separates the ribbed sections of the crater, on one side, a series of rosettes alternately purple-red and yellow-white; on the other side, a zigzag. At the ends of the handles, a tongue pattern in yellow.

Third century B.C. (**PL. LXXXVII**).

528. Small crater with knotted handles of late Apulian style, "Gnathia" ware. Accession No. C.754. Height, 0.102m. (4 in.). Diameter of mouth, 0.083m. (3 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Moulded foot with short stem; ribbed body; smooth concave neck, with overhanging lip. Tan clay. The entire vase, with the exception of a small piece just above and under the foot, covered with lustrous black. Decoration in opaque white and yellow. Under the overhanging lip, between the handles, a band of ivy leaves and flowers in yellow and white. Below this, a band of white. At the ends of the handles, a kind of spreading tongue pattern in yellow. On the foot, a band of egg-like strokes in yellow-white. Under the foot, a black circle.

Third century B.C. (**PL. LXXXIX**).

529. Crater of late Apulian style, "Gnathia" ware with knotted handles. Accession No. C.756. Height, 0.204m. (8 in). Diameter of the mouth, 0.178m. (7 in.). Petroncini Collection.

High foot; short stem; lower part of body ribbed, upper smooth, and slightly concave with projecting ridge below lip. Decoration in opaque white, yellow, and purple-red. The upper ends of the knotted rope handles extend out on the lip and end in moulded heads painted yellow and white. Under the lip, on each side of the vase, a female head to left, in opaque white, with hair in yellow, and curls, features, and necklace indicated in purple-red. At either side of the heads, a long mass of tendrils and lily-like flowers in yellow. At the lower end of each handle, tongue pattern in yellow. Below this, at the upper edge of the ribbing of the body, a row of moulded triangles in white. Round the upper part of the foot, a narrow band of black; below this, a wide band of black with a row of yellow triangles on it. At the base of the foot, another narrow band of black. Cf. F 549 in the British Museum.

Third century B.C. (**PL. LXXXIX**).

530. Small crater with knotted handles. "Gnathia" ware. Accession No. C.783. Height, 0.156m. (6 1/8 in.). Diameter of mouth, 0.146m. (5 3/4 in.). From Petroncini Collection. Purchased in Rome in 1923.

Form similar to that of the preceding. Tan clay covered with black. Decoration in yellow and purple-red. Round the upper part of the vase, two wreaths of ivy leaves and berries in yellow, united by a knot under each handle. At the lower end of each handle, a tongue pattern in yellow. Just above the ribbed body, a narrow, moulded band with triangular points below, coloured purple-red. Just above the foot, a wide band of purple-red. Under the foot, near the edge, traces of purple-red.

One handle and part of the lip, restored.

Third century B.C. (**PL. LXXXIX**).

531. Scyphus of late Apulian type, "Gnathia" ware. Accession No. C.757. Height, 0.121m. (4 3/4 in.). Diameter of mouth, 0.087m. (3 7/16 in.). Petroncini Collection. Purchased in Rome in 1923.

Moulded foot; deep bowl, ribbed with smooth dividing band about half-way up and another smooth band at the top; horizontal handle at either side. Reddish tan clay, turned very thin. Decoration in opaque white, yellow, and purple-red on a black ground. Entire vase covered with lustrous black, with the exception of a small space just above the foot, and the concave space under the foot. On the smooth band, between the handles, on one side of the vase, a white dove with markings of yellow, to left. At either side of the dove, a yellow daisy-shaped flower with stems and tendrils in white retouched with yellow. On the other side, between the handles, two long outstretched fern-shaped leaves with an oval spot between them, all painted in yellow over white. Below this decoration, a narrow band of white encircling the vase. On the smooth dividing band, on one side, a series of rectangular patches, alternately yellow over white, and purple-red; on the other side, a row of dots, yellow over white. The dividing band is bounded above and below with a narrow band of white. Just above the foot, an incised line. On the moulded ridge of the foot, a row of egg-like dots in yellow over white. For a somewhat similar though finer scyphus cf. Rayet and Collignon, *Histoire de la céramique grecque*, pl. 13, Fig. 2.

Third century B.C. (**PL. LXXXIX**).

532. Scyphus of late Apulian type, "Gnathia" ware. Accession No. C.758. Height, 0.111m. (4 3/8 in.). Diameter of mouth, 0.098m. (3 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Form somewhat similar to No. 531 except that it is less slender, the handles are vertical instead of horizontal, and there is no dividing band on the ribbed body. Decoration in opaque white and orange-yellow. Entire vase covered with lustrous black with the exception of a band in the colour of the clay just above the foot, and part of the surface under the foot. On one side, between the handles, a rather grotesque head, possibly a mask, to right, with long nose. The hair is in orange-yellow over white and the features, also, are indicated in orange. In front of the head, a plant design with scroll-like tendrils which extend back to the handle; behind the head, another plant design somewhat resembling mistletoe extending to the other handle. On the other side of the vase, between the handles, a wreath of ivy with leaves on either side. At the end of one handle, a tongue-like design, traces of which may also be seen at the end of the other handle, which has been restored. Round the top of the foot, a row of small circles, yellow over white. Under the foot, a wide circle of black. This cup has a rather pleasing form, but it lacks the delicacy of workmanship of No. 531.

Third century B.C. (**PL. XC**).

533. Scyphus of late Apulian style, "Gnathia" ware. Accession No. C.782. Height, 0.105m. (4 1/8 in.). Diameter of mouth, 0.092m. (3 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; deep bowl; horizontal handle at either side. Tan clay. Decoration in opaque white on lustrous black. Entire vase covered with black, except the lower part of the body and the upper and under part of the foot. Between the handles, on either side, a row of dots; below these, pendent decoration of three leaves, and three long looped tendrils, alternating. Below this, a row of small white circles. On one side, this decoration has been almost worn away. Round the lower part of the body, and on the edge of the foot, a band of black.

One handle has been restored.

Third century B.C. (**PL. XC**).

534. Scyphus of late Apulian type, "Gnathia" ware. Accession No. C.781. Height to top of handles, 0.134m. (5 1/4 in.). Diameter, 0.134m. (5 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Moulded foot; short stem; deep round bowl turned very thin; slender up-curving handles. Decoration in white, yellow, and purple-red. Reddish tan clay, covered with lustrous black which now has a greenish tone. On one side, between the handles, two narrow bands of yellow-white, a wave pattern, a band of white, a band of purple-red, two bands of yellow-white, and a row of dots. From the lowest white band, a mask is suspended by ribbons, to left. The head is covered with a cap from which the hair projects at the back and is tied in a knot by ribbons. The features of the face and the decoration of rows of dots and bands on the cap are indicated in orange. In the space above the head, at either side, a group of seven dots. To right and left of the head, a long fern-like leaf, a pendent branch of ivy leaves and berries, and another fern-like leaf. Under each handle, a palmette. On the other side, between the handles, a long horizontal branch with short leaves on either side, and two short branches hanging down, between which is an eight-petalled rosette with three dots at either side. Round the lower part of the body, a narrow band of purple-red. The short stem and the upper part of the foot are covered with the same colour. On the moulded ridge of the foot, an egg-and-dart pattern in yellow. Under the foot, a circle of black, partly abraded. This cup is an extraordinarily delicate and beautiful piece of "Gnathia" ware.

Third century B.C. (**PL. XC**).

535. Small stemless cup with deep bowl and low foot of late Apulian style, "Gnathia" ware. Accession No. C.785. Height to top of handle, 0.054m. (2 1/8 in.). Diameter of mouth, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Low moulded foot; deep bowl; up-curving handle at either side. Tan clay. Decoration in opaque white and yellow, and incised lines. Vase covered with lustrous black, with the exception of a band left in the colour of the clay round the lower part of the body and the upper part of the foot. On one side, between the handles, a band of egg-and-dot design between two incised lines. Below this, two patterns consisting of a pendent bunch of grapes at the centre, at either side of which hangs a leaf with a dot under it, and a band of ivy garland. On the other side, between the handles, a long garland, consisting of an incised line with tiny, oval white leaves on either side. Round the lower part of the body, a groove. Under the foot, at the centre, a black circle with a wash of purple-red surrounding it.

The handles have been partly restored.

Third century B.C. (**PL. XCI**).

536. Small stemless cup of late Apulian style, "Gnathia" ware. Accession No. C.786. Height to top of handle, 0.057m. (2 1/4 in.). Diameter of mouth, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Form and decoration similar to No. 535. On one side, between the handles, a band of egg-and-dot pattern with two incised lines above and two below. Under this hang a series of grape leaves, bunches of grapes, and tendrils. On the other side, between the handles, an ivy wreath. Under the foot, a black circle surrounded by a band of purple-red.

Part of the foot and one handle, restored.

Third century B.C. (**PL. XC**).

537. Small cantharus with vertical handles of late Apulian style, "Gnathia" ware. Accession No. C.784. Height to top of handles, 0.095m. (3 3/4 in.). Diameter of mouth, 0.098m. (3 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Moulded foot, hollow underneath; short stem; rather deep bowl; vertical two-ribbed handles. The entire vase, with the exception of the stem, the upper part of the foot, and part of the surface under the foot, is covered with fine lustrous black, now iridescent. Decoration in opaque white, yellow, and purple-red, and incised lines. On one side, between the handles, a band of egg pattern in white with one incised line above and two below; then a band composed of rectangles, alternating purple-red and white retouched with yellow; two incised lines; a row of dots; a wider band of purple-red from which hang a row of bunches of grapes, leaves, and tendrils in white retouched with yellow. On the other side, between the handles, two wreaths of ivy (?) consisting in each case of a row of small yellow-white leaves above and below two incised lines. The stem shows traces of a purple-red slip. Round the middle of the stem is a moulded ridge, painted black. Under the foot, a band of black. This is a delicate little cup of rather unusual shape.

Third century B.C. (**PL. XC**).

538. Vase of unusual form with spout with strainer at side and ribbed handle over top. Accession No. C.466. Height, 0.242m. (9 1/2 in.). Sturge Collection.

Buff clay. The vase is painted black on the exterior except for a broad band at the bottom in the colour of the clay. The decoration in opaque white on black consists of a running spiral plant design between rows of white dots. There is an Apulian situla of similar form, but with a spout in the form of a satyr's head, in Boston; one in the Royal Scottish Museum at Edinburgh with a lion-spout, 1872.2343; one in Florence, 4379; and elsewhere.

Greek-Italic ware of the third century B.C. (**PL. XC**).

539. Ring Guttus or Ascus of "Gnathia" ware. Accession No. C.739. Height, 0.073m. (2 7/8 in.). Diameter, 0.111m. (4 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Hollow ring with low foot, handle over the top, and spout at one side. Reddish buff clay covered with lustrous black. Decoration in opaque white.

The whole vase, except the foot, is covered with black. Round the top, on either side of the handle, a laurel wreath with leaves and berries.

Third century B.C. (**PL. XC**).

540. Guttus in the form of a pig. Late Apulian type, "Gnathia" ware. Accession No. C.791. Height, 0.089m. (3 1/2 in.). Length, 0.115m. (4 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

The guttus is moulded in the form of a fat pig, with a curly tail, a ridge down the back, flat pellets for eyes, round opening at the mouth, also a round projecting aperture in the middle of the back. There was apparently a ring handle at one side which has been broken off. Red clay covered with lustrous iridescent black. Decoration in opaque white retouched with yellow and purple-red. Round the body, a band consisting of somewhat rectangular patches of white retouched with yellow, and purple-red, with ivy leaves and berries at either side. Under the stomach this band becomes a narrow white line. Between the eyes, a triangular patch of white with jagged upper edge. Cf. *Catalogue of Roman Pottery in the British Museum*, K. 63-64.

Third century B.C. (**PL. XCI**).

541. Lid for lecanis of "Gnathia" ware. Accession No. C.741. Height, 0.064m. (2 1/2 in.). Diameter, 0.134m. (5 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Lid with sloping top, round knob handle, and lower edge sloping inward. Tan clay covered with lustrous black; decoration in opaque white and purple-red. Round the upper part of the cover, a band of purple-red, below this, a narrow band of white from which hang white loops, then a narrow band of white, a row of white rosettes, a narrow band of white, and a band of purple-red. The loops and rosettes appear to have retouches of yellow.

Probably third century B.C. (**PL. XCI**).

542. Tiny two-handled cup. Accession No. C.793. Height, 0.051m. (2 in.). Petroncini Collection. Purchased in Rome in 1923.

Small foot; deep bowl; high handle at either side. Light red clay. Decoration in reddish tan on a black ground. On the shoulder, between the handles, on either side, a series of five slanting s-shaped curves. Below, two narrow bands.

Fourth century B.C. (**PL. XCI**).

3. MISCELLANEOUS FORMS, MOSTLY ATTIC

VI-II CENTURIES, B.C. (Nos. 543-613)

543. Attic hydria of black moulded ware imitating metal forms. Accession No. C.484. Height, 0.483m. (19 in.). Purchased in London. From Alexandria.

Tall, graceful, ribbed hydria very similar to one in the British Museum. Cf. British Museum, Set 27, of Pictorial post cards, No. 15. Such vases often show also moulded designs in relief. For similar vases cf. Rayet and Collignon, *Histoire de la céramique grecque*, pp. 266 ff., Fig. 102. Thick, vertical handle at the back, and curving horizontal handle at either side. The vase is decorated on the neck with a wreath of myrtle leaves in relief, gilt over white. On the lip is an egg pattern in black. Cf. Walters, *History of Ancient Pottery*, I, p. 489, Fig. 109. There are similar vases 09.221.46a in the Metropolitan Museum; one in the private collection of Dr. Shear of Princeton; one in Naples; two in the Louvre, 344 and 345; one in the Rodin Museum in Paris; two in the British

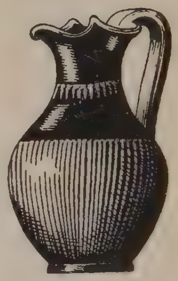
Museum; a good one in the collection of Robert Garrett, Baltimore, Md., etc. The similar hydria in *Corpus Vasorum, Gallatin Collection*, pl. 32, 8 (called there Campanian) might also be Attic.

Fourth century B.C. (**PL. LXXXVII**).

544. Oenochoe of black ware with trefoil lip. Accession No. C.510. Height, 0.203m. (8 in.). Purchased from a collection in Kent, England.

Reddish buff clay covered with lustrous black. Moulded handle with ridge down centre, and low foot. From foot to shoulder, fine vertical ribs all around the vase, except under the handle. Under the handle, a triangle formed by deeply grooved lines. From apex to base of triangle a vertical grooved line. Round the neck, in thick opaque brown, a kind of garland or fillet, tied in a knot at the back, with ends hanging. This garland consists of a narrow band, with a row of raised dots on it. From the band depend thirty-three painted triangular projections. At each end of the ribbon or fillet, three raised dots form a kind of tassel. The vase is an imitation of metal ware.

Third century B.C. or later.

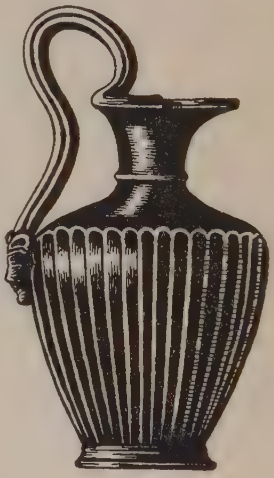


544=C.510

545. Small oenochoe with trefoil lip. Accession No. C.476. Height with handle, 0.159m. (6 1/4 in.). Purchased from Pacini, in Florence.

The body of the vase is ribbed in imitation of metallic ware, and the whole vase is covered with a lustrous glaze. There is a ridge around the neck. The high curving handle is fluted on the back and has a satyr's head at the base. For similar ware see Lau, *Die griechischen Vasen*, pl. XXVIII.

Third century B.C. (**PL. XCI**).



545=C.576

546. Small Attic oenochoe with high handle. Accession No. C.856. Height to the top of the handle, 0.149m. (5 7/8 in.).

A rather graceful oenochoe, with low foot, slender body, sloping shoulder, spreading out-curving lip, and high rounded handle. Red clay covered with lustrous black. Around the lower part of the shoulder, a series of incised palmettes, connected by incised curving lines. Just below the shoulder, an incised egg pattern. For an oenochoe of somewhat similar form, although the body is fatter and lower, cf. Watzinger, *Griechische Vasen in Tübingen*, pl. 50, G 36. Cf. also *Corpus Vasorum, Oxford*, III I, pl. XLVIII, 12, and references and remarks of Beazley, p. 40.

Probably late fifth century B.C. (**PL. XCI**).

547. Small lecythus. Accession No. C.386. Height 0.079m. (3 1/8 in.). Purchased in Athens.

Ribbed body, covered with lustrous black paint.

Fourth century B.C. (**PL. XCI**).

548. Lecythus with wide, low body. Accession No. C.809. Height, 0.061m. (2 3/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Squat ribbed body with low foot; long neck; and thick bell-shaped lip. Red clay covered with lustrous black. Hole in base.

Fourth century B.C. (**PL. XCI**).

549. Small lecythus. Accession No. C.810. Height, 0.07m. (2 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Ribbed body; low foot; flaring lip; flat handle. Under the handle, an oblique cross, incised. Red clay covered with lustrous black.

Fourth century B.C. (**PL. XCI**).

550. Small lecythus. Accession No. C.811. Height, 0.073m. (2 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Body divided by narrow ribs into six sections, resembling the divisions of a cantaloupe. The section under the handle is the widest. Low ridged foot; flaring lip; flat handle. Light red clay covered with slip of lustrous varnish, part of which has fired black, part brown. Under the handle, a cross, made by slightly curving incised lines.

Lip chipped.

Fourth century B.C. (**PL. XCI**).

551. Small lecythus. Accession No. C.800. Height, 0.114m. (4 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; ovoid body; off-set neck; small handle at back of the neck; spreading lip. Red clay covered with lustrous black.

Fifth or fourth century B.C. (**PL. XCI**).

552. Squat lecythus. Accession No. C.805. Height, 0.048m. (1 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Wide flat base; body tapering to narrow neck; flat handle bent almost to a right angle at top. Buff clay covered with lustrous black.

Fourth century B.C. (**PL. XCI**).

553. Small lecythus. Accession No. C.806. Height, 0.052m. (2 1/16 in.). Petroncini Collection. Purchased in Rome in 1923.

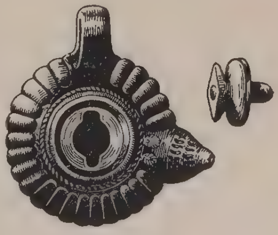
Red clay covered with lustrous black. Low foot; squat body.

Fourth century B.C. (**PL .XCI**).

554. Small oenochoe with wide round mouth. Accession No. C.483. Height, 0.076m. (3 in.). Purchased in Florence from Pacini.

The body is fluted in narrow ribs and the whole vase is covered with the characteristic lustrous black glaze. Slender handle of two cords tied in a knot at the top. Mouth broken and part missing.

Fourth century B.C. (**PL. XCI**).



555=C.474

555. Attic guttus with cover. Accession No C.474. Height to top of handle, 0.054m. (2 1/8 in.). From Corneto. Sturge Collection.

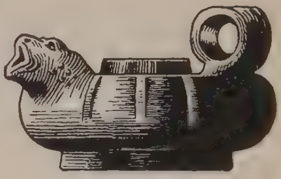
Ribbed body with vertical handle at one side, and spout in form of a lion's head. The whole is covered with lustrous black. Beneath the lion-spout, two rows of three stamped palmettes. Above the lion's head are two similar palmettes. The upper part of the vase is cut out on either side to receive the flanges, of a little cover, which when turned is secure. This is the proto-type of the patent arrangement on modern porcelain teapots. Cf. for a similar vase but with cover missing, Lau, *Die griechischen Vasen*, pl. XX, No. 3. There are two similar vases in the Art Institute, Chicago, formerly in the Piot Collection, Nos. 70 and 49, but with lids missing. There are several in Naples; No. 1225 in the Bibliothèque Nationale in Paris; one in the Royal Scottish Museum in Edinburgh; A 289 in Brussels; one in the Sforzesco Museum in Milan. Cf. also Heydemann, *Die Vasensammlungen des Museo Nazionale zu Neapel*, pl. III, 183; Furtwängler, *Berliner Vasensammlung*, pl. VII, 245; Walters, *Catalogue of Vases in the British Museum*, IV, G. 82-85; Baur, *Catalogue of the Stoddard Collection*, No. 376; Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 58g. Some call such vases" Campanian under Greek influence", but they may be true Greek and Attic.

Fourth century or later. (**PL. XCI**).

556. Attic guttus of black ware. Accession No. C.511. Height including handle, 0.072m. (2 7/8 in.). Purchased from a collection in Kent, England.

Low foot. At one side, a spout moulded in the form of a lion's head with mouth open. On the top, at one side, a moulded three-ribbed ring-handle. At the centre of the top, a circular depression which is perforated with six holes. Diameter, 0.032m. (1 1/4 in.), with vertical sides, 0.01m. (3/8 in.) high. Reddish buff clay, covered with a lustrous black slip, some of which has now been worn away. Round the body, except at the spout, arcade-like patterns impressed in the clay. Cf. G.R. 650 in the Metropolitan Museum and one in Professor Lipscomb's collection at Randolph-Macon Woman's College at Lynchburg, Virginia.

Fourth or third century B.C.

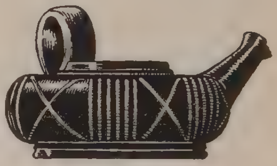


556=C.511

557. Guttus. Accession No. C.472. Height to top of handle, 0.073m. (2 7/8 in.). Purchased in Florence from Pacini.

Vertical handle and plain spout. The whole vase is covered with a black lustrous varnish. Round the body the decoration consists of a panel of five ribs, in one case six, alternating with a panel of crossing lines. For a somewhat similar style cf. Walters, *History of Ancient Pottery*, I, pl. XLVIII; for a vase with similar spout cf. Lau, *Die griechischen Vasen*, pl. XX, No. 3; and A 289 in Brussels.

Fourth or third century B.C.



557=C.472

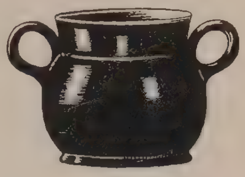
558. Unique Attic barrel-shaped guttus. Accession No. C.473. Height, 0.124m. (4 7/8 in.). Length, 0.133m. (5 1/4 in.). From Musarna, near Viterbo. Sturge Collection.

Unique barrel-shaped body with four feet, long handle over top, and upright spout at one end. The whole vase is covered with lustrous black paint and the body and ends are fluted. The handle is also ridged on top. Baur, *Catalogue of the Stoddard Collection*, No. 410, and Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, pl. 58e have similar ribs, but are of different shape and upright. So also are two specimens in the Louvre, and one in Munich which has eight flutings with handle at the back. So also Furtwängler, *Berliner Vasensammlüng*, pl. VII, 279.

Third century B.C. (**PL. XCI**).

559. Stemless cantharus or *carchesium*. Accession No. C.471. Height, 0.089m. (3 1/2 in.). Purchased in Florence from Pacini.

Globular body with high thin neck and metal-like handles. A development from such shapes as are represented in Ure, *Black Glaze Pottery from Rhitsona*, pl. IX, Nos. 21-24; cf. also p. 41, Note 2. The Toronto vase dates, however, probably from the late fourth or third century, as it has a more metallic form and an especially high thin neck, and as the glaze is of an inferior quality. The handles curve down to the body of the vase. Cf. Vergil, *Georgics*, IV, 380 for the form *carchesium*.


559=C.471

Fourth or third Century B.C. (**PL. XCI**).

560. Cantharus of lustrous black with handle at either side. Accession No. C.794. Height, 0.102m. (4 in.). Diameter of mouth, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Ribbed body with plain neck above. Above the neck, a projecting sloping rim, concave. At either side, an unusual handle with a triangular top. Beneath one handle, an incised chevron with a vertical line in it; beneath the other, an oblique cross. High moulded foot. Red clay covered with lustrous black glaze, with the exception of a small band around and one beneath the foot. For a somewhat similar form cf. Baur, *The Stoddard Collection*, p. 216, Fig. 99, No. 395; also Watzinger, *Griechische Vasen in Tübingen*, p. 68, and Taf. 50, G I.

Italiote ware of the fourth or third century B.C. (**PL. XCI**).

561. Cantharus. Accession No. C.795. Height, 0.105m. (4 1/8 in.). Diameter of mouth, 0.079m. (3 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

High moulded foot; body with concave sides; and moulded ridge just below the lip. Handles formed of two ropes of clay tied into knots near the top. Red clay covered with lustrous black, some of which has been abraded.

Small piece of lip restored.

Probably third century B.C. (**PL. XCI**).

562. Attic cantharus with knotted handles covered with lustrous black. Accession No. C.755. Height, 0.137m. (5 3/8 in.). Diameter of mouth, 0.105m. (4 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Spreading foot with moulded ridge; short stem; lower part of body ribbed; upper concave; overhanging lip. Almost the entire cup is covered with a lustrous black slip, except under the foot and a small space just above the foot. Round the lower part of the body, on the space left in the colour of the clay, a band of black. On the bottom, two black circles.

Third century B.C. (**PL. XCII**).

563. Attic chalice without handle. Accession No. C.796. Height, 0.079m. (3 1/8 in.). Diameter of mouth, 0.102m. (4 in.). Petroncini Collection. Purchased in Rome in 1923.

Wide flat foot with high stem above. Deep bowl with spreading sides. Red clay covered with lustrous black, bits of which have peeled off. Edge of foot, in the colour of the clay. On the bottom of the foot, near the centre, a band of lustrous black. Small piece at one side of stem, restored. For a cup of somewhat similar form cf. Baur, *The Catalogue of the Stoddard Collection*, p. 234, Fig. 104, No. 411; and also Pellegrini, *Vasi greci dipinti delle necropoli Felsinee*, p. 231, Fig. 152, No. 797.

Attic; fifth or fourth century B.C. (**PL. XCII**).

564. Very late Italo-Greek cantharus or cup. Accession No. C.524. Height, 0.089m. (3 1/2 in.). Purchased in Florence from Pacini.

Low foot. At either side is a ribbon-like handle. Red clay, covered with black.

Fourth or third century B.C. (**PL. XCII**).

565. Very late Italo-Greek cantharus. Accession No. C.526. Height, 0.171m. (6 3/4 in.). Diameter, 0.111m. (4 3/8 in.). Purchased in Florence from Pacini.

High moulded foot, body with concave sides and with moulded ridge just below the lip. Handles formed of two ropes of clay tied into a knot near the top. Red clay covered with lustrous black.

Fourth or third century B.C. (**PL. XCII**).

566. Attic scyphus. Accession No. C.812. Height, 0.048m. (1 7/8 in.). Diameter of mouth, 0.051m. (2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; deep tapering cup; large horizontal handle at either side. Red clay covered with lustrous black which now has an iridescent tone.

Fourth or third century B.C. (**PL. XCII**).

567. Cup with one handle. Accession No. C.797. Height, 0.065m. (2 9/16 in.). Diameter of mouth, 0.089m. (3 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Ribbed or fluted body with plain neck above and spreading lip. Two-ribbed handle. Very wide bowl in proportion to the height of the cup. Above the fluted body, a band of hatching. Below the handle, a triangle made of incised tongue patterns. Red clay, covered with lustrous black. On the base, a wide band of black near the outer edge and a narrow dotted circle at the centre. Two holes pierced in the neck below the upper part of the handle, and one above and one below the lower part of the handle, and one also at the point where the handle joins the lip.

Part of lip, restored.

Fourth or third century B.C. (**PL. XCII**).

568. Small jug or cup. Accession No. C.798. Height, 0.079m. (3 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Somewhat spherical body with small knot at front. Low foot; high neck; handle with two small projections at the top. Red clay covered with lustrous black to just below the handle. The lower part of the body and the foot are in the colour of the clay.

Third century B.C. (**PL. XCII**).

569. Small jug with wide round mouth. Accession No. C.799. Height, 0.089m. (3 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Ovoid body; short neck; out-curving lip; flat handle at back of neck. Red clay covered with lustrous black.

Fifth or fourth century B.C. (**PL. XCII**).

570. Jug with round mouth. Accession No. C.802. Height, 0.076m. (3 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; wide mouth; two-ribbed handle; two grooves round neck. Horizontal strip across the handle. Red clay covered with lustrous black.

Piece of lip restored at one side.

Fourth century B.C. (**PL. XCII**).

571. Squat Attic jug with wide round mouth. Accession No. C.803. Height, 0.051m. (2 in.). Petroncini Collection. Purchased in Rome in 1923.

Squat body with sloping shoulder and no foot; round handle at back. Red clay. The entire vase is covered with a highly lustrous black glaze which has fired red in spots on one side.

Fourth century B.C. (**PL. XCII**).

572. Jug with wide round mouth. Accession No. C.804. Height, 0.07m. (2 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Pear-shaped body with very low foot. Red clay covered with highly lustrous black glaze.

Handle and part of lip, restored.

Attic; late fifth or fourth century B.C. (**PL. XCII**).

573. Jug with wide round mouth. Accession No. C.807. Height, 0.057m. (2 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Ovoid body; flaring lip; low foot. Handle, missing. At base of handle, a modelled design. Red clay covered with lustrous black.

Fourth century B.C. (**PL. XCII**).

574. Jug with unusual saucer-shaped mouth. Accession No. C.808. Height, 0.105m. (4 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Somewhat spherical body with low foot, long neck, and wide saucer-like lip; thick handle, slightly ribbed. Red clay covered with lustrous black.

Fourth century B.C. (**PL. XCII**).

575. Small jug with wide round mouth. Accession No. C.801. Height, 0.083m. (3 1/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Spherical body, slightly ribbed; flaring lip; low foot; two-ribbed handle at back. Red clay covered with lustrous black glaze which is now iridescent. Under the handle, an oblique cross, incised.

Fourth century B.C. (**PL. XCII**).

576. Jug. Accession No. C.816. Height, 0.219m. (8 5/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Ring foot; fat body; short neck; lip with concave groove; rather narrow mouth; high moulded handle, becoming smaller towards the lower end, where it is attached to the body by a kind of disc with a raised outer edge. Red clay covered with lustrous black. The bottom is covered with thin paint which presents a mottled appearance in brown to black, with two small spaces left uncovered in the body of the clay.

Small pieces at one side of neck restored.

Fourth or third century B.C. (**PL. XCIII**).

577. Jug. Accession No. C.817. Height, 0.226m. (8 7/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low ring foot, hollow underneath; fat body; short neck; overhanging lip with moulded edge; high moulded handle with raised central rib. Red clay covered with dark brown which has a highly iridescent tone. Paint, thin round the outer edge of the foot; bottom, unpainted. Round the body, just below the shoulder, an incised line.

Fourth or third century B.C. (**PL. XCIII**).

578. Jug with two handles at the back. Accession No. C.818. Height, 0.216m. (8 1/2 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; somewhat flattened shoulder; rather long neck; two handles at the back, rising somewhat above the lip and attached to the shoulder; outcurving lip with a moulded ridge on top. Red clay covered with black.

Small piece at front of lip restored. Probably South Italian fabric.

Fourth or third century B.C. (**PL. XCIII**).

579. Cup with two handles and flaring mouth. Accession No. C.881. Height, 0.11m. (4 3/8 in.). Width across top, 0.13m. (5 1/8 in.), across bottom, 0.08m. (3 1/8 in.). Purchased from G. F. Lawrence, Esq., in London in 1927. Formerly in the Vernon Collection. Said to come from Cumae.

The bottom and sides of the vase are ribbed except for the section under the mouth and the middle section, where on one side seven palmettes are stamped, and on the other, eight. The handles are double. The inside is smooth.

"Gnathia" or Italic ware of third or second century B.C. (**PL. XCII**).

580. Ascus with wide-flaring spout and broad flat handle with ridge in the middle. Accession No. C.882. Greatest height, 0.15m. (5 7/8 in.). Greatest length, 0.19m. (7 1/2 in.). Greatest width, 0.14m. (5 1/2 in.). Purchased from G. F. Lawrence, Esq., in London in 1927. Formerly in the Vernon Collection. Said to come from Cumae.

The vase is covered with black varnish and there are on top of the round body three raised circles with a knob in the middle.

Greek-Italic ware of fourth or third century B.C. (**PL. XCII**).

581. Ascus or ring with hollow centre, flaring spout and handle extending over the hollow space. Accession No. C.886. Height, 0.08m. (3 1/8 in.). Length, 0.11m. (4 1/4 in.). Purchased from G. F. Lawrence, Esq., in London in 1927. Formerly in the Vernon Collection. Said to come from Cumae.

The vase is covered with a good black glaze and probably dates from the fourth century B.C. (**PL. XCII.**)

582. Small pelice with flat handle. Accession No. C.479. Height, 0.133m. (5 1/4 in.). From Egypt, probably Alexandria.

The whole vase is covered with black glaze.

Fourth or third century B.C. (**PL. XCIV**).

583. Attic cup-cotyle with low foot. Accession No. C.467. Height, 0.057m. (2 1/4 in.). Diameter, 0.133m. (5 1/4 in.). Sturge Collection.

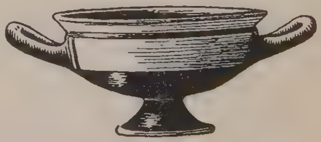
Low foot; no stem; lip off-set with concave curve on the exterior; thick handles. Cf. Edgar, *Catalogue général des antiquités égyptiennes du Musée du Caire*, LVI, pl. XII, 26.216. There are several such vases in the Louvre. Cf. also Baur, *Catalogue of the Stoddard Collection*, Nos. 440-444; *Corpus Vasorum, Oxford*, III I, XLVIII, 2, 4.

Fifth century B.C. (**PL. XCIV**).

584. Lecanis. Accession No. C.813. Height, 0.051m. (2 in.). Diameter, 0.13m. (5 1/8 in.). Petroncini Collection. Purchased in Rome in 1923.

Low foot; wide, shallow bowl with vertical rim. Thick handle at either side. Red clay covered with lustrous black. Rather thick and heavy.

Fourth century B.C. (**PL. XCIV**).



585=C.512

585. Cylix of Attic form with off-set lip. Accession No. C.512. Height, 0.06m. (2 3/8 in.). Diameter, 0.114m. (4 1/2 in.). Purchased from a collection in Kent, England.

Low foot; handles sloping slightly upward at either side. The interior of the vase is painted brownish black, as are also the handles and the lower part of the body and the foot. Just above the handles, a narrow band of black encircles the vase.

Late fifth or fourth century B.C.

586. Poor Attic cylix with off-set lip. (Italic-Attic?). Accession No. C.523. Height, 0.089m. (3 1/2 in.). Diameter, 0.153m. (6 in.). Purchased in Florence from Pacini.

Flaring foot; small almost horizontal handle at either side of bowl. Red clay covered with black. Under the centre of the hollow foot, a tiny cone-like projection of the clay. The vase appears to have been much repainted.

First half of sixth century B.C. (**PL. XCIV**).

587. Ionic cylix. Accession No. C.822. Height, 0.057m. (2 1/4 in.). Diameter, 0.127m. (5 in.). Petroncini Collection. Purchased in Rome in 1923.

Off-set lip; small low foot; small handle sloping slightly upward at either side. Tan clay decorated with slightly lustrous black, and narrow bands of purple-red. Interior, painted black, with the exception of a small circle at the centre and a narrow band near the edge of the lip, left in the colour of the clay. Over the black are painted five narrow bands of purple-red, and a narrow band of purple-red is also on the small circle at the centre. On the exterior of the vase there is a narrow band of brown on the edge of the lip and another at the place where the lip is off-set. Lower part of vase and foot, black. Outer part of handles, black. The vase is very thin.

Sixth century B.C. (**PL. XCIV**).

588. Cylix with high foot. Accession No. C.527. Height, 0.076m. (3 in.). Diameter, 0.181m. (7 1/8 in.). Purchased in Florence from Pacini.

Wide shallow bowl, handle curving upward at either side. Buff clay covered with black on the exterior except at the edge of the foot, and for a small space under each handle. The interior is also painted black, with the exception of three narrow bands and a wide one near the centre of the bowl which are left in the colour of the clay.

Fifth or fourth century B.C. (**PL. XCIII**).

589. Salt cellar (?). Accession No. C.465. Height, 0.022m. (7/8 in.). Diameter, 0.076m. (3 in.). Sturge Collection.

Small, shallow saucer-like form, covered with black glaze. For similar form to this and the two following cf. Ure, *Black Glaze Pottery from Rhitsona*, pl. XII, Nos. 3-5; also pl. XVII, No. 1. This vase and the next two are probably salt cellars, though some such vases may have been used for food offerings in the temples and shrines. Cf. Baur, *Catalogue of the Stoddard Collection*, No. 429, similar to those found in Boeotia, middle of fourth century. Cf. Ure, *Black Glaze Pottery from Rhitsona*, pl. XII, 4; *Corpus Vasorum, Oxford*, XLVIII, 32.

Fourth century B.C. (**PL. XCIV**).

590. Salt cellar (?). Accession No. C.482. Height, 0.022m. (7/8 in.). Diameter, 0.063m. (2 1/2 in.). Purchased in Florence from Pacini.

Similar to the preceding.

Fourth or third century B.C. (**PL. XCIV**).

591. Salt cellar (?) with high foot. Accession No. C.481. Height, 0.041m. (1 5/8 in.). Diameter, 0.067m. (2 5/8 in.). Purchased in Florence from Pacini.

Similar bowl to preceding but higher foot, hollow beneath.

Fourth or third century B.C. (**PL. XCIV**).

592. Bowl. Accession No. C.525. Height, 0.044m. (1 3/4 in.). Diameter, 0.121m. (4 3/4 in.). Purchased in Florence from Pacini.

Low sloping foot. Reddish buff clay covered with solid black. Just below the lip, on the exterior, are two grooved lines encircling the vase. On the interior is a grooved circle near the centre. Farther from the centre are two other grooved circles.

Fourth or third century B.C. (**PL. XCIV**).

593. Shallow circular dish. Accession No. C.815. Height, 0.025m. (1 in.). Diameter, 0.102m. (4 in.). Petroncini Collection. Purchased in Rome in 1923.

Shallow bowl with in-curving rim and low foot. Red clay covered all over with lustrous black, which is now iridescent.

Fourth or third century B.C. (**PL. XCIV**).

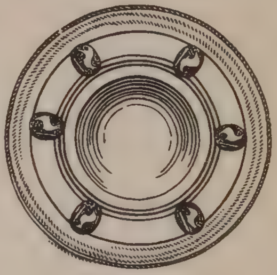
594. Lebes with high vertical handles; lid missing. Accession No. C.820. Height with handles, 0.121m. (4 3/4 in.). Petroncini Collection. Purchased in Rome in 1923.

Red clay covered with a brownish black slip which has fired in some places to a light brown.

Probably third century B.C. (**PL. XCIV**).

595. Calene phiale *mesomphalos*. Accession No. C.464. Height, 0.035m. (1 3/8 in.). Diameter, 0.156m. (6 1/8 in.). From Cales in Campania. Sturge Collection.

Reddish buff clay. The black with which the whole plate is covered has worn off considerably on the bottom. Around the omphalos in the interior, three raised and two depressed lines, with three hatched bands between. There are six stamped medallions on the interior near the centre, such as often occur on this ware. They resemble designs on gems, coins, and tesserae. The pattern is the same in each case. If seen from the side it seems to be a dolphin and a club with many dots to fill the spaces. The vase belongs probably to the ware called Calene, but our specimen has not the usual medallion at the centre. Such vases were often made in metal and are very characteristic of the Hellenistic period. Cf. Walters, *Catalogue of Vases in the British Museum*, IV, p. 256, G. 118 ff.; Walters, *History of Ancient Pottery*, I, pp. 191 ff., pp. 502 ff.; Rayet and Collignon, *Histoire de la céramique grecque*, pp. 347 ff.; Baur, *Catalogue of the Stoddard Collection*, Nos. 477, 480, 485-487; Pagenstecher, *Calenische Reliefkeramik*.



595=C.464

Fourth or third century B.C. (**PL. XCV**).

596. Calene phiale *mesomphalos*. Accession No. C.463. Height, 0.032m. (1 1/4 in.). Diameter, 0.174m. (6 7/8 in.). Sturge Collection.

This form, which is described by Athenaeus, XI, 501, d., is similar to that of the preceding vase. It is undecorated, but has the characteristic boss and the hollow underneath, to admit of the insertion of the fingers.

Fourth or third century B.C. (**PL. XCV**).

597. Phiale. Accession No. C.480. Height, 0.051m. (2 in.). Diameter, 0.169m. (6 5/8 in.). Purchased in Florence from Pacini.

Shallow bowl with low foot. The whole is covered with black. Instead of the omphalos in the centre of the interior are five small medallions, surrounded by a band of parallel hatched lines. In each medallion is what appears to be a vase or basket with a handle over the top.

Fourth or third century B.C.

598. Phiale. Accession No. C.521. Height, 0.051m. (2 in.). Diameter, 0.156m. (6 1/8 in.).

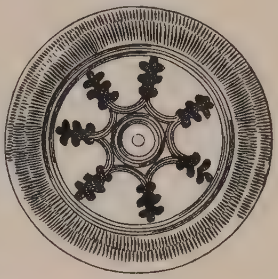
Shallow bowl with low foot. Reddish buff clay turned quite thin, and entirely covered, except the foot, with black which now has a brownish green tone. Near the centre of the interior are five small stamped medallions, one just in the centre, the other four around it, surrounded by a broad hatched band. Three of the medallions are in the form of a palmette or shell pattern.

Fourth or third century B.C. (**PL. XCIV**).

599. Phiale. Accession No. C.833. Height, 0.047m. (1 7/8 in.). Diameter, 0.178m. (7 in.). The Petroncini Collection. Purchased in Rome in 1923.

Shallow bowl with low foot. Red clay covered with black. Around the centre of the interior, a star-shaped stamped design with seven leafy points which may be seen in the drawing. Surrounding this, two incised circles, and beyond the circles, a broad band of hatching.

Fourth century B.C. The excavations at Olynthus have shown that such stamped black ware was made before 348 B.C. (**PL. XCIV**).

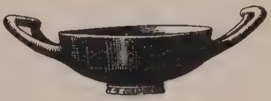


599=C.833
(detail of centre)

600. Phiale *mesomphalos*. Accession No. C.410. Height, 0.042m. (1 5/8 in.). Diameter, 0.213m. (8 3/8 in.).

Buff clay; quite thin. Exterior, black with band of egg-and-dot pattern round lip, and slightly different band of egg pattern near centre. In the interior, on the omphalos, are four leaves forming a cross on a black ground. Around this, an egg pattern. Radiating from the centre, long fern-like leaves alternating with spiral palmettes. Painted phialae are rare. This form of vase is generally decorated with stamped or moulded designs. But the present is probably a fine example of Etruscan work.

Fourth century B.C. (**PL. XCV**).

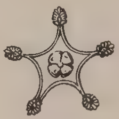


601=C.513

601. Cylix. Accession No. C.513. Height to top of handles, 0.06m. (2 3/8 in.). Diameter, 0.121m. (4 3/4 in.). Purchased from a collection in Kent, England.

Low foot; bowl with high slender curving handles with corners, at either side. Reddish buff clay covered with black which now has an iridescent metallic sheen. At the centre of the interior, a stamped pattern which may be seen in the drawing.

Fourth or third century B.C.



601=C.513
Detail

602. Cylix. Accession No. C.522. Height, 0.057m. (2 1/4 in.). Diameter, 0.14m. (5 1/2 in.). Purchased in Florence from Pacini.

Low foot; rather deep bowl; square-cornered handles curving upward from either side of the bowl. On the bottom, a small circle. The exterior and the interior of the vase are painted black. On the exterior this black has now a greenish tinge. At the centre of the interior, a stamped medallion, with six leafy points, enclosed in two incised circles.

Fourth or third century B.C. (**PL. XCV**).

603. Hydria with one handle. "Plaquette vase." Accession No. C.485. Height, 0.503m. (19 3/4 in.). Purchased in London. From Alexandria.

Foot, partly modern, repaired in wood. Twisted handle. Plain undecorated band near base; above, a section of fluted ribs, with a panel at front and back consisting of two plain sections tapering toward the bottom with a long triangle between. Above, a flat band decorated with white ivy leaves and rosettes, alternating. The vase is ribbed between the medallions on the upper part of the body. On the top of the shoulder, a plain black band. Around the base of the neck, a raised black band decorated along its upper edge with white dots. Round the neck, a broad black band decorated with a white ivy wreath with white rosettes above and below. At the top of the neck and under the lip, black bands with no traces of any painted design. Top of lip and interior of mouth, plain black. At the lower end of the handle and in front, moulded female heads, probably Medusa. To the right of the female head, in front is a moulded group consisting of a female figure with himation below the waist and a nude male figure, both facing to right. The same group is repeated also on the other side of the vase to the right of the handle. At the right side of the vase, between the figures described, is a moulded lion to left. At the left of the Medusa head in front is a female figure seated on a rock, to left, with himation over her lap but the upper part of her body nude. The same figure is repeated on the other side of the vase, and there her upraised right hand seems to hold a flower. The workmanship of the vase is very poor, and it can hardly date before the third or even the second century. For the literature on such vases cf. the references given by Pagenstecher, *Expedition Sieglin*, II, 3, D; by Breccia, *La Necropoli di Sciatbi*, p. 27; by Pfuhl, *Malerei und Zeichnung der Griechen*, 998, 1003. Similar to GR. 661 (smaller) in the Metropolitan Museum. Other similar vases are, one in Room L in the Louvre; A.1489 and A.2200 in Brussels; *A.J.A.*, I, 1885, pl. 1.

Third century B.C. (**PL. XCVI**).

604. Vase moulded in the form of a hound's head; Apulian ware. Accession No. C.413. Greatest length, 0.276m. (10 7/8 in.). From Magna Graecia. Sturge Collection.

Red clay, covered with white slip, much of which has flaked off. Retouches of pink which remain on the mouth, nostrils, eyes, and ears. The vase is well modelled. For vases in the form of heads of bulls, stags, and deer, cf. Reinach, *Répertoire*, I, p. 483, II, pp. 11 and 189; Walters, *History of Ancient Pottery*, I, p. 193; Walters, *Catalogue of Vases in the British Museum*, IV, F 417-436; Mayer, *Apulien*, pp. 298, 302. Cf. a similar dog's head in Bologna.

Third century B.C. (**PL. XCV**).

605. Rhyton in the form of a cow's head of Apulian style. Accession No. C.411. Greatest length, 0.223m. (8 3/4 in.). From Magna Graecia. Sturge Collection.

Traces of red paint on the nostrils and the interior of the ears, also round upper and lower part of cup. Well modelled head with two horns, one of which is missing. Hole in mouth. For a rhyton in the form of a cow's head cf. Rayet and Collignon, *Histoire de la céramique grecque*, pp. 276-278, Fig. 106. For similar rhyta cf. four in Boston; Baur, *Catalogue of the Stoddard Collection*, No. 349; several in the Metropolitan Museum; several in Naples; one in Bologna; R 446 and A 746, 747 in Brussels; Nos. 1241 and 1247 in the Bibliothèque Nationale in Paris; Nos. 155-157 in the Louvre; and several in Munich. Cf. Buschor, *Münchner Jahrbuch der bildenden Kunst*, 1916, p. 32, Fig. 48.

Third century B.C. (**PL. XCV**).

606. Plastic vase of Apulian style in the form of a cow's head. Accession No. C.412. Greatest length, 0.235m. (9 1/4 in.). From Magna Graecia. Sturge Collection.

Form similar to preceding but the horns are much shorter and there is no hole in the mouth. The whole was covered with white, of which traces remain.

Third century B.C. (**PL. XCVII**).

607. Small Attic amphora in the form of an almond. Accession No. C.414. Height, 0.102m. (4 in.). Sturge Collection.

The mouth, neck, and upper part of handles, black; the remainder of the vase is in the colour of the clay. The body is covered by indentations which were punched in the clay, while in leather-hard condition, with a sharp instrument. With the same instrument a line was made down the back of the almond. For similar almond-shaped vases cf. Baur, *Catalogue of the Stoddard Collection*, Nos. 173, 174; 1757 in the Cesnola Collection in the Metropolitan Museum; also 06.1021.206 from Greece in the Metropolitan Museum; four in the British Museum (68, 1-5, 152, 83.67, 717); four in the Louvre (B.595, 1 and 2, L.127, and No. 191 [2880]) in the last vase room. Cf. also *Sammlung Somzée*, pl. XXXIX, 98; *Corpus Vasorum*, *Mus. Scheurleer*, III N and III K, pl. 2, 6; *Oxford*, III I, pl. XL, 14-16; and other references in *Arch. Anz.*, XLIII, 1928, pp. 330-334. Courby, *Les Vases Grecs à Reliefs*, 1922, p. 487 attributes some such vases with reliefs to Pergamum. But our vase is surely Attic, not Egyptian or Asiatic.

Fourth century B.C. (**PL. XCVII**).

608. Small Attic vase, in the form of a shell, with a lecythus mouth. Accession No. C.383. Height, 0.089m. (3 1/2 in.). Purchased in Athens.

Red clay. Decoration in black and thick white. Rather long neck; spreading lip; amphora-like handles at either side; body of vase formed by two half shells closed to form a whole shell. The shells are covered with a scale-like pattern of thick white and black on a brown ground. Just under the neck, on either side of the vase, a small palmette-design in black and white. Neck and handles, black. In form like glass vases of this time which were made in the shape of various objects. Yale (No. 195 in Baur's *Catalogue*) is a late black-figured Boeotian lecythus in the form of a mussel-shell. In the Metropolitan Museum also is a specimen from Athens, in the form of a shell, 06.1021.261. For a similar shape cf. No. 596 in Room B of the Louvre, and No. 190 (3568) also in the Louvre. Cf. also *Arch. Anz.* XLIII, 1928, p. 334, Fig. 55; *Corpus Vasorum*, *Gallatin Collection*, pl. 30, 10.

Fourth century B.C. (**PL. XCV**).

609. Handle of large Apulian vase. Accession No. C.415. Height, 0.28m. (11 in.). Sturge Collection.

Reddish buff clay with traces of white, red, and yellow paint. The exterior side of the broad handle has a concave curve within which are parts of two moulded snakes. The head of one is missing, but the head of the other, rather flat with open mouth and black eyes, projects at right angles to the handle. At the top of the handle on either side is a large disc on which in high relief is a moulded head with a winged cap; probably Hermes. Hermes was the conductor of the souls of the dead to the lower world. Cf. Homer, *Odyssey*, Book XXIV, 1 ff. The snakes which formed Hermes' caduceus are also connected with the grave. Many such funeral vases have actually been found in the tombs. This vase belongs to the type which has plastic additions and even figurines in the round. The centre of fabrication was probably at Canosa in Apulia. Cf. Rayet and Collignon, *Histoire de la céramique grecque*, p. 337.

Third century B.C. (**PL. XCVII**).

610. Campanian pottery stand. Accession No. C.486. Height with handle, 0.172m. (6 3/4 in.). Purchased from Canessa in Naples.

The lower part consists of a high hollow circular foot with concave sides, curving outward toward the bottom. On top, at centre, is a loop-handle surrounded by four two-handled vases with covers. The handles curve inward. Between the vases are four moulded female heads.

Round the foot, conventionalized palmettes within triangles. These are painted black on a red ground, but many of the lines are covered with white. The vases are painted solid black with white chevrons between the handles. On the foot of each vase is a white palmette design. The female heads wear white necklaces, consisting of white dots between white lines at the sides. The top of the handle is also decorated with white bands. Such vases may probably have been used to hold different kinds of libations. Combination vases were found as early as Homer's day. Sophocles in the Antigone tells how Antigone poured a triple libation from a single vase, but such crude plastic combination vases as ours date as late as the fourth to the second century B.C. The one in Toronto is more probably a kind of "Lazy Susan", a table piece or cruet, a part of a Campanian service. It may, however, have been used for meat-and-drink offerings at the funeral ritual. For literature cf. *Monumenti Antichi*, XX, 1910, pp. 1, 46 ff.; Mayer, *Apulien*, pp. 114, and 163 f.; Pagenstecher, *Die Calenische Reliefkeramik*, pp. 120 ff. There is an almost identical specimen in Boston. Nos. 330-332 at Yale are similar. Cf. Baur, *Catalogue of the Stoddard Collection*, Fig. 88. No. 330 has also four heads and four cups above a high base. In the Metropolitan Museum there is an example with a Calenian table service of the third century—four bowls with covers on a high base, reliefs with animals between the bowls 09.921.465. A good specimen is illustrated in the sale catalogue of the Chmielowski Collection from Olbia, 1922, No. 111. The type developed out of the so-called *kernoi*, examples of which occur from Mycenaean times down to the present day. They are found in houses as well as tombs. Cf. Dussaud, *Les civilisations préhelléniques*, p. 110, Fig. 80; pp. 357-368; Xanthoudides in *The British School Annual*, XII, 1905-6 on Cretan *kernoi;* Daremberg-Saglio, *Dictionnaire*, s.v. *kernos*; Miss Harrison, *Prolegomena to Greek Religion*, pp. 159 and 160; *Journal of Hellenic Studies*, XLI, 1921, p. 231. I have seen somewhat similar combinations of vases in the Vatican; in Florence; in the Louvre; in the British Museum, including Mycenaean *kernoi*, as well as a Calene example. Cf. also the references in the text to *Corpus Vasorum, Musée Scheurleer*, IV Eb and IV Ec, pl. 1, 2.

Fourth century B.C. or later. Campanian ware from Teanum Sidicinum under Apulian influence. (**PL. XCVI**).

611. Pottery stand like the preceding vase. Accession No. C.880. Height with handle, 0.15m. (5 7/8 in.). Height of base, 0.035m. (1 3/8 in.). Circumference, 0.42m. (16 1/2 in.). Purchased from G. F. Lawrence, Esq., in London in 1927.

The lower part consists of a hollow circular base with slightly concave sides. On the top, at centre, is a loop-handle surrounded by four two-handled small vases, two of which have their covers preserved. The handles curve inward. Between the vases are four moulded female heads.

Round the base, which is not so high as in the preceding example, conventionalized palmettes inside triangles. Many of the black lines still have white on them. On the vases, painted solid black, are white chevrons near the top. The female heads have no necklaces as in the other Toronto example.

This piece of a table-service is probably of Campanian origin and dates probably from the fourth century B.C. (**PL. XCVII**).

612. Volute crater of the Hellenistic period imitating metal ware. Accession No. C.419. Height, 0.441m. (17 3/8 in.). Sturge Collection. Bought at Alexandria.

Rather high ridged foot; finely tapering body; volute handles rising above the vase itself; flat shoulder; off-set neck.

Clay, light buff. The entire surface of the vase was covered with beautiful golden-yellow colour over white. On the neck is an ivy wreath on one side, still almost perfectly preserved, with the tendrils done in a beautiful blue over white. The ivy leaves are half blue and half rose. On the sides of the handles the blue is preserved in the depressions of the volutes. Above the blue are raised yellow dots. Between the spirals are rose blossoms of a flower resembling the convolvulus. The lower part of each handle is formed by the upper parts of two snakes whose heads curve up from the shoulder of the vase on either side of the handle. The mouths are open, and the heads have a cock's comb above and a beard below. The upper parts of the snakes are coloured blue, the under parts red. The vase is a good specimen of the beautifully coloured late Hellenistic ware which was made at Alexandria and exported to Southern Russia and Italy. On the bottom is an original hole indicating that the vase was placed over a grave to be used for libation purposes. The Toronto vase is much better than a somewhat similar crater with volute handles, called a Canosa crater of the third century B.C., (Baur, *Catalogue of the Stoddard Collection*, No, 313). In Florence there is a somewhat similar crater from Poggio Salo near Bolsena. Cf. *Notizie degli Scavi*, 1896, p. 389. Cf. also *Corpus Vasorum, Villa Giulia*, IV Bt, pl. 4-6, where the style is called "Volsinian". The type is similar to vases which have been assigned to Canosa, but I prefer to call the Toronto vase Alexandrian.

Third or second century B.C. (**PL. XCVI**).

613. Hellenistic bowl with reliefs. ("Megarian Bowl"). Accession No. C.865. Height, 0.051m. (2 in.). Diameter, 0.105m. (4 1/8 in.). From Civita Castellana. Sturge Collection.

Hemispherical in form with an out-curving rim. Red clay, unglazed. In the centre of the bottom, a helmeted head of Athena (?) with crested helmet. Round this, two moulded rings. Outward from these radiate several rows of very tiny delicate leaves, forming a star-like design at their outer edge. Between these leaves stand small long-necked birds, which are arranged somewhat in pairs so that two face each other with the upper end of a palm tree between them. Above this, encircling the bowl, a row of bearded heads with a Bacchic appearance, and masks, alternating. Then, a very lovely band consisting of a series of heart-shaped designs arranged horizontally, above which is a row of running spirals. Between the two, a series of small dots which remind one a little of the granular work on jewellery. The designs on this little vase are very delicate and evidently reproduce the appearance of the *repoussé* designs on the gold and silver vases which were popular in Hellenistic times. For the literature on such so-called Megarian bowls cf. Pfuhl, *Malerei und Zeichnung der Griechen*, 1004; also Courby, *Les Vases Grecs à Reliefs*, pp. 277 ff., 358 ff.; M. B. Hobling, *B.S.A.*, XXVI, 1923-5, pp. 277-310.

The bowl has been broken into many pieces and repaired.

Third or second century B.C. (**PL. XCVI**).

4. HADRA VASES

(Nos. 614-625)

614. Hadra sepulchral hydria. Accession No. C.454. Height, 0.362m. (14 1/4 in.). Purchased in London. From Alexandria.

Broad flat vertical handle at back, roughly fluted; small horizontal ridged handles at sides. Buff clay with greenish yellow wash. Decoration in black shading to red-brown. On one side, near handle, a depression made while the clay was leather-hard.

Foot, black. Vertical black lines on handles. Between the handles in front, a long ivy spray with berries. Horizontal bands above and below which entirely encircle the vase. On each side of the handles, a vertical band of lattice pattern. Behind, under the vertical handle, three pendent sprays with spiral tendrils at the sides. On the back of the handle, broad, horizontal, black bands. At the base of the neck, broad band with short vertical lines below. On the neck, two leafy branches facing each other, with lines of dots between the leaves. On the edge of the lip, oblique lines. On the top of the lip and inside, bands. The vase and decoration are somewhat similar to Edgar, *Catalogue général des Antiquités egyptiennes du Musée du Caire, Greek Vases*, pl. XV, 26.229. Cf. also G.R. 664, 667, 692, 711 in the Metropolitan Museum for the pattern on the body.

This vase and the eleven following belong to a class of pottery of the Hellenistic period which derives its name from Hadra, the eastern cemetery of Alexandria, where so many specimens were first found. They belong to the third century B.C., and were used for the burial of the Greeks who died in Alexandria. For the literature on them cf. Merriam, *American Journal of Archaeology*, I, 1885, pp. 18 ff.; Pagenstecher, *American Journal of Archaeology*, XIII, 1909, pp. 387 ff., and the references cited by him on p. 388. Cf. references also in Pfuhl, *Malerei und Zeichnung der Griechen*, 1003. Many of these vases have sepulchral inscriptions. There is a good collection in the Metropolitan Museum in New York. There are several in Brussels, Florence, Bologna, in the Louvre, in Chicago, and many other places. The specimens in Toronto were said to have been auctioned in London, and the statement made that they were brought there by an engineer who had worked on the Alexandrian railroad. (**PL. XCVII**).

615. Hadra sepulchral hydria. Accession No. C.451. Height, 0.387m. (15 1/4 in.). Purchased in London. From Alexandria.

Form similar to the preceding. Buff clay with lighter slip. Foot, black. Below handles, two broad black bands encircling the vase. On the horizontal handles, broad black lines. On either side of the handles, the same kind of vertical lattice border as on the preceding vase. Between these borders, on front of vase, a myrtle wreath. Cf. G.R. 723 in the Metropolitan Museum. Under the vertical handle, three pendent sprays, the outer ones continued in spirals similar to the pattern drawn in Edgar, *op. cit., Greek Vases*, p. 36. On the shoulder, a broad black band between narrower bands. At the base of the neck, a black band with pendent lines. On the neck, branches of laurel facing each other, similar to Edgar, *op. cit., Greek Vases*, pl. XV, 26.228. Under the lip, a broad black band. On the edge of the lip, black vertical lines. On top and inside lip, black bands. (**PL. XCVII**).

616. Sealed Hadra sepulchral hydria with ashes of the dead. Accession No. C.455. Height, 0.374m. (14 3/4 in.). Purchased in London. From Alexandria.

Form is similar to that of the preceding but somewhat more slender. The handles are smaller and curved in at the centre. Buff clay with lighter slip. Foot and lower part of vase, black. Above, two broad bands. Just below handles, a broad and narrow band. Between the handles in front, a spiral plant pattern bordered by vertical lines. Behind, five connected spirals. On the shoulder, a band of double loops. Above that, vertical lines between bands. Round the neck, three broad bands. Above the top one, a row of triangles. The vase is still sealed and contains the ashes of a soldier.

Third century B.C. (**PL. XCVIII**).

617. Sealed Hadra vase with the ashes of the dead. Accession No. C.456. Height, 0.381m. (15 in.). Purchased in London. From Alexandria.

The vertical handle is ribbed and has metal-like discs at the top. The vase is still sealed.

Reddish buff clay covered with a light cream wash. Decoration in brown shading to black. Foot, black. Under handles, a wide band between two narrow ones encircling the vase. On the front between the handles, leafy branches facing each other; on the handles, broad vertical lines; on either side of handles, a vertical band with cross-hatching. Behind, under the vertical handle, sprays with spirals on either side. On the shoulder, a wide band between two narrow ones. At the base of the neck, broad band with short tongue-like patterns extending downwards on the shoulder. On the neck, same pattern as on the front, similar to the pattern on the neck of a vase illustrated in Pagenstecher, *American Journal of Archaeology*, XIII, 1909, p. 403, Fig. VIII, and also plates IX-XII. Broad horizontal bars on handle and three bands on lip.

Third century B.C. (**PL. XCVIII**).

618. Hadra sepulchral vase. Accession No. C.460. Height, 0.407m. (16 in.). Purchased in London. From Alexandria.

Form similar to that of preceding but somewhat taller and more slender. The vertical handle is of the broad flat type, slightly fluted. Clay reddish buff covered with a brownish white wash. Foot, black. Under the handles, broad band between two narrow ones. On the front between the handles, leafy branches facing each other with line of dots above. Cf. G.R. 673, 680, 694, in the Metropolitan Museum. Vertical bands on horizontal handles. On either side of handles, a branch with leaves pointing upwards between two vertical lines. Behind, under the vertical handle, a kind of palmette with spiral tendrils. On the shoulder, a broad band between two narrow ones. Above the bands, on the shoulder, a rosette with a palmette at either side. A single palmette above one horizontal handle, and spiral tendrils on either side of the vertical handle. Near the base of the neck, a circle of large black dots. On the neck, between broad bands, the same design as on the front of the vase. Cross-bars on the vertical handle and on the edge of lip. Circular bands on top of lip and inside.

Third century B.C. (**PL. XCVI.**)

619. Hadra sepulchral vase with ashes of the dead. Accession No. C.459. Height, 0.41m. (16 1/8 in.). Purchased in London. From Alexandria.

One horizontal handle is missing. Small hole at side. More slender than the preceding vases. Not sealed but still contains the ashes of the dead. Red clay with reddish brown slip. Decoration in dull red. Foot, red. Round the body of the vase, an interesting and rather rare frieze of alternating wreathed bucrania and floral rosettes between broad bands. For the bucrania on these vases cf. Pagenstecher, *American Journal of Archaeology*, XIII, 1909, p. 404. Under the handles encircling the vase, a band. In front, between the handles, a long branch to right with leaves and buds, bordered by a lattice pattern at each end. Above, a broad and narrow band encircling the vase. Below the narrow band, in front, are dotted pendent loops between vertical lines, perhaps descended from the egg-and-dart pattern. Behind, between borders consisting of two crossing lines with dots in the sections and vertical lines at either side, a pattern of three vertical pendants between spiral tendrils, On the shoulder, a band of ivy leaves pointing downward. Near the base of the neck, a row of dots. On the neck, a wreath composed of three leaves alternating with berries between bands. On the ridged, vertical handle, cross-bars. On the edge of lip, oblique bars. On top and inside, three narrow bands in each place.

Third century B.C. (**PL. XCVI**).

620. Hadra sepulchral vase. Accession No. C.548. Height, 0.336m. (13 1/4 in.). Purchased in London. From Alexandria.

Flat vertical handle, slightly concave. Buff clay with buff slip. Decoration in black and white. Foot has a groove and a black band. Lower part of vase, solid black, with three separate black bands above. Black bars on the horizontal handles. On either side of the handles, two vertical lines with straggling lines between. On the front, between the handles, broad taenia looped in the centre and hanging at each end, such as occurs on South Italian vases. The taenia is decorated with pointed rosettes between rows of white dots. Behind, under the vertical handle, leafy branches facing each other. On the vertical handle, traces of short black strokes at either side. On the shoulder, between black bands, vertical black rays with a row of white dots at the outer edge. No traces of decoration on the neck. On the top of the lip, broad black band.

Third century B.C. (**PL. XCVIII**).

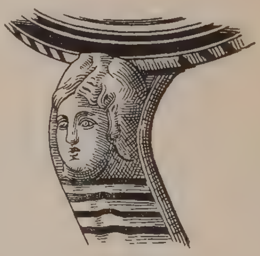
621. Hadra sepulchral vase. Accession No. C.457. Height, 0.318m. (12 1/2 in.). Purchased in London. From Alexandria.

Form similar to that of preceding vase. Buff clay with reddish buff wash. Decoration in brown shading to red. Foot and lower part of vase, black with two narrow bands above. Vertical bands on horizontal handles. On either side of the handles, the same kind of vertical border as on the previous vase. In front, broad taenia with long pendent ends and streamers which extend down over the black on the lower part of body. The taenia is decorated with a wavy line, with point rosettes above and below, between bands, on the outer side of which are white dots. Behind, under the vertical handle, a four-petaled flower with a kind of drooping palmette on either side. On the shoulder, same pattern as on the previous vase, except that the white has disappeared from the row of dots. On the neck, no traces of decoration between the broad bands. On the back of the flat vertical handle, two rows of leaves pointing upward and outward. On top of lip, two broad bands.

Third century B.C. (**PL. XCVIII**).

622. Hadra sepulchral vase. Accession No. C.461. Height, 0.394m. (15 1/2 in.). Purchased in London. From Alexandria.

Tall, slender hydria with high bell-shaped foot. The flat vertical handle has a moulded female head attached at the top. Clay, buff, with light buff wash. Decoration in black. Foot, black. Under the handles, a broad band between two narrow ones encircling the vase. Vertical bands on horizontal handles. Scroll-like sprays above the handles. On either side of the handles, a vertical band consisting of two crossing solid lines and two crossing dotted lines with a solid vertical line between, and at either side. In front, an elaborate pattern of palmettes with spirals and buds. Behind, two crude spiral palmettes. On the shoulder, a narrow and a broad band and a wave pattern. For the wave pattern cf. Pagenstecher, *American Journal of Archaeology*, XIII, 1909, pl. X, No. 10; pl. XII, No. 21. Above the wave pattern, a band of rays. On the neck, between bands, two branches with leaves and buds facing each other. Round the upper part of the neck, a row of small leaves. On the back of the vertical handle, cross-bars. On the edge of the lip, oblique bars. On top and inside lip, three narrow bands and one broad band.


622=C.461

Third century B.C. (**PL. XCVIII**).

623. Hadra sepulchral vase. Accession No. C.450. Height, 0.362m. (14 1/4 in.). Purchased in London. From Alexandria.

Flat handle with broad ridge in middle. Reddish buff clay with reddish buff slip. Decoration in black firing to red. Foot, black, shading to red, except for band left in the colour of the clay. Beneath the handles, two narrow bands encircling the vase. On the horizontal handles, vertical lines. At either side of the handles, a vertical border with five intersecting lines between two vertical ones. In front, an elaborate palmette pattern with buds, spirals, and rosette-like flowers. In the field, point rosettes as stop-gaps. Behind, under the handle, pendent sprays with spiral tendrils at either side. On the shoulder, a broad band between two narrow ones. Near the base of the neck, a line of dots below a narrow band. Round the lower part of the neck, two bands. Edge of lip, black. Two broad bands inside. Across ridge, on back of the vertical handle, black horizontal bars. Slight depression in front at the right side near the handle, made before or while the vase was being fired.

Broken and repaired, with a few small pieces missing.

Third century B.C. (**PL. XCVIII**).

624. Hadra sepulchral vase. Accession No. C.452. Height, 0.387m. (15 1/4 in.). Purchased in London. From Alexandria.

Buff clay with greenish buff wash. Decoration in black and white. Badly broken at back, and pieces missing at the back. Foot, black. Beneath the handles, two broad bands encircling the vase. On the horizontal handles, vertical lines. On either side, the typical vertical lattice border. On the front, a wreath of ivy leaves and berries alternating. Traces of white on the berries. The pattern is very common on Hadra vases, cf. Pagenstecher, *American Journal of Archaeology*, XIII, 1909, pl. IX, Nos. 2, 3 and 4; pl. X, Nos. 5 and 9; pl. XI, No. 14; pl. XII, Nos. 12 and 23. Behind, under the vertical handle, a vertical pendant with spiral tendrils on either side. On the shoulder, a broad band between two narrow bands. Near the base of the neck, a broad band with vertical pendants, and a wavy line under the handle. On the neck, branches of leaves and berries facing each other, with traces of white. Round top of neck, a broad black band. On the back of the vertical handle, horizontal lines. On the edge of the lip, oblique lines. On the top of the lip and inside, bands.

Third century B.C. (**PL. XCVIII**).

625. Hadra sepulchral vase. Accession No. C.453. Height, 0.369m. (14 1/2 in.). Purchased in London. From Alexandria.

Only a flattened vertical handle remains, but marks on the surface seem to indicate places of attachment for horizontal handles. Foot, modern. Buff clay, with a lighter buff wash. Decoration in black shading to brown. Round the lower part of the body of the vase, two broad bands, above which is the typical ivy wreath. Then a narrow band and a broad one, above which is a brown band with a double row of leaves painted in black above the brown, Round the base of the neck, a light brown band with pendent, short black lines on the shoulder.

Third century B.C. (**PL. XCVIII**).

5. GLASS VASE FROM CHINA

(No. 626)

626. A ground (?) glass vase found in China. Accession No. NB. 2049. Height, 0.235m. (9 1/4 in.). Diameter across shoulder, 0.254m. (10 in.). Diameter at mouth, 0.133m. (5 1/4 in.). Taken from a T'ang Grave at Dah Man San, Large Snake-Hill at Chen Cha Tsun of Lao Yang Hsian, Honan. The Crofts Collection.

The material of the vase is transparent glass with a greenish tinge, covered originally (?) on exterior with a coating of green to dull brownish tan resembling bronze, which also extends to the depth of two inches on the interior. This coating renders the glass opaque and gives the whole vase a metallic appearance; when scraped off it leaves the clear glass. The coating is altogether too uniform to be merely an incrustation from burial. The interior, below the bronze-like coating, is covered with earth which has eaten off the smooth surface of the glass, leaving it apparently rough and creamy in colour.

The vase has a small base-ring. Three horizontal bands distant 0.06m. (2 3/8 in.) from the base surround the vase, and three others 0.025m. (1 in.) from the lip. Above and below the bands, three spiral palmettes alternating with lotus buds. The main band consists of three medallions separated by a Greek meander. Above each palmette on the shoulder, is a small kind of conventionalized Medusa head, in high relief, evidently the survival of former string-handle. The remainder of the decoration is in low relief stamped on the ground. Each of the three medallions contains a helmeted head surrounded by a row of dots between bands.

(*a*) A helmeted head which may represent Pallas Athena, in profile, to left. The helmet is of the Attic type and reminds one somewhat of the helmet of the Athena Parthenos as it was rendered in later Greek art. Instead of the sphinx crest there is a high plumed crest with double loops which falls behind the neck and curls upward. At the lower part of the crest is a row of dots. The helmet has the typical Attic *metopon*, or forehead-piece. The side of the helmet is decorated with a Pegasus, to left, which again reminds one of the Pegasi which decorated the helmet of the Athena Parthenos. The lower side of the helmet ends in a curving band consisting of dots, between lines. Beneath this are triangular designs filled with cross-hatching indicating drapery. A few strands of hair appear at the side of her cheek from under the helmet.

(*b*) A similar helmeted head. The plume of the helmet, however, is longer and falls in one pendant at the back and is marked with cross-hatching. More strands of hair project at the side than on the preceding head. The end of the forehead-piece curves more upwards. The curving band at the lower side of the helmet is decorated with lines instead of dots. The pattern used to finish off the design below the heads consists of curving lines with cross-hatching. There are a few other minor differences, but these two heads are probably intended to represent Pallas Athena, though possibly they may be one of the Ptolemies represented in the type of a Greek deity, as was often the case at this period.

(*c*) The third helmeted head is quite different. The profile and features are those of a Parthian, Persian, or Sarmatian. The helmet is of a more Oriental type, with curving neck-piece, rather flat *metopon* decorated with a row of circles between hatched bands, and a kind of rosette design at the centre. The crest is plumed, made up of double loops, and the lower part of the crest consists of a band of hatched lines. The side of the helmet is decorated with cross-hatching, beneath which is a snake to right, a palmette and spirals. Below the *metopon*, at the side, are several long strands of hair which fall down over the cheek to the neck.

Although found in a Chinese tomb of the T'ang Dynasty, the vase is neither Chinese nor is it of that period. It is probably an heirloom dating from the third or second century B.C. The decorative patterns and types of heads in the medallions show no Chinese influence but are decidedly Greek or Persian in character. The profiles of the heads, especially of the male head, are Oriental and even suggest Persian influence, but perhaps the types of heads are Ptolemaic. Since glass was very rarely made in Asia Minor, and never in Southern Russia, the vase was very probably made at Alexandria, the centre of the glass industry, and exported to China by way of India. We know that there was considerable trade between Greece and the Orient in Post-Alexandrian days. A rhyton in the Boston Museum, found in Greece, shows a Mongolian head in conjunction with a Greek head. The pedigree of the Toronto vase is sound. Rostovtzeff, Pijoan and other scholars have agreed with us that it is genuine. Cf. Rostovtzeff, *Social and Economic History of the Roman Empire*, p. 513; Pijoan, *Burlington Fine Arts Magazine*, XLI, 1922, pp. 235 ff.

Third or second century B.C. (**PL. XCIX**).

APPENDIX

OF

RECENTLY ACQUIRED VASES

RECENTLY ACQUIRED VASES

BRONZE AGE

Early Helladic (No. 627)

627. Red clay bowl of Early Helladic fabric. Accession No. C.962. Height to top of handle, 0.111m. (4 3/8 ins.). Maximum diameter, 0.102m. (4 ins.). Found near Corinth, spring, 1928.

This bowl is a remarkably well-preserved example of an exceptionally rare type of vessel. It belongs to the Early Helladic period, c.3000 B.C., when the population of Greece was emerging from the Neolithic stage; it is handmade, of red clay with polished red slip. ("Sometimes the deep red colour of the surface seems to be due to the application of some pigment"—Wace and Thompson, *Prehistoric Thessaly*, p. 90.) The vase belongs to Wace and Blegen's Group Ia (Wace and Blegen, *Pre-Mycenaean Pottery of the Mainland, B.S.A.*, XXII, p. 176). There is a small spout on the side of the rim removed from the handle. The rim becomes gradually thinner than the body of the bowl, and is vertical, making an obtuse angle with the sloping sides of the lower part of the bowl. The base is plain and flat with no trace of a raised foot-ring. The vertical handle is fairly large for the size of the bowl; very little care has been taken to smooth away the points where the handle has been joined to the bowl.

A similar type of ware has been found in Thessaly; cf. a bowl of identical shape from Tsangli in Thessaly, Wace and Thompson, *Prehistoric Thessaly*, p. 87, Fig. 40d; and Montelius, La *Grèce Préclassique*, pl. 94, 2. In the 3rd millennium B.C. the population of the Peloponnesus would appear to have resembled that of Thessaly and Northern Greece.

c. 3000 B.C. (**PL. C**).

Early Cycladic (No. 628)

628. Early Cycladic jar of red clay. Accession No. C.963. Height,0.12m. (4 3/4 ins.). Maximum diameter, including handles, 0.14m. (5 1/2 ins.). From Paros.

The jar is handmade, of a coarse reddish clay containing numerous gritty particles, and has not been very carefully finished or completely baked. It has no slip. The shape is bulbous with an everted lip affixed at an angle. Around the shoulder runs an incised pattern of two rows of chevrons joining each other. The lower part of the vase is plain. There are two horizontal lugs pierced vertically with string holes for suspension, one on either side of the jar; on opposite sides between these lugs and at the same level are two groups of four vertical ribs, perhaps for security in holding. Cf. *Ephem. Arch.* 1898, pl. 9, Nos. 1, 34 (for chevron decoration and plain, flat base) and 22 (for pierced horizontal lugs). The chevron pattern is found on a number of early vases from Phylakopi and Pelòs. Cf. Edgar, *Prehistoric Tombs at Pelòs, B.S.A.* III, 1896-7, pp. 43-44; *Phylakopi*, pp. 82-85. The bottom of the jar is merely flattened out, there being no raised base. Cf. Montelius, *La Grèce Préclassique*, pl. 83, 1.

c. 3000 B.C. (**PL. C**).

Middle Helladic (No. 269)

629. Yellow Minyan goblet. Accession No. C.937. Height, 0.12m. (4 3/4 ins.). Diameter at lip, 0.124m. (4 7/8 ins.). Found near Corinth.

Typical well levigated Yellow Minyan clay; a rather low plain stem set directly on a flat base. The stem is hollow. The outline is a continuous curve up to the rim, which is narrow and splayed outwards, making an angle with the body, as usual in this imitation of metallic forms. There are two vertical ribbon handles.

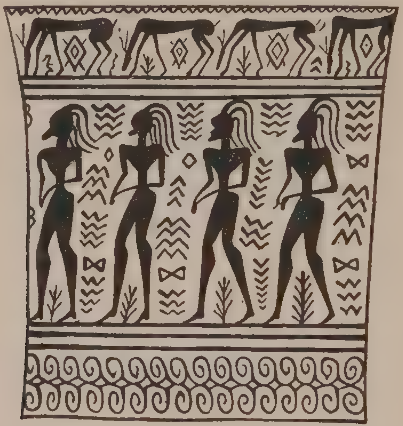
This goblet has a very graceful shape and shows well its derivation from metal prototypes. It stands midway between the deep bowls with high handles and angular profile characteristic of Grey Minyan ware, and the later goblet of the Mycenaean period. For discussion of similar shapes, and of Minyan ware in general, cf. Blegen, *Korakou*, pp. 15-19; V. G. Childe, *J.H.S.*, XXXV (1915), on *The Date and Origin of Minyan Ware;* Wace-Blegen, *B.S.A.*, XXII, p. 175 sqq., *The Pre-Mycenaean Pottery of the Mainland.*

Middle Helladic, c. 1700 B.C. (**PL. C**).

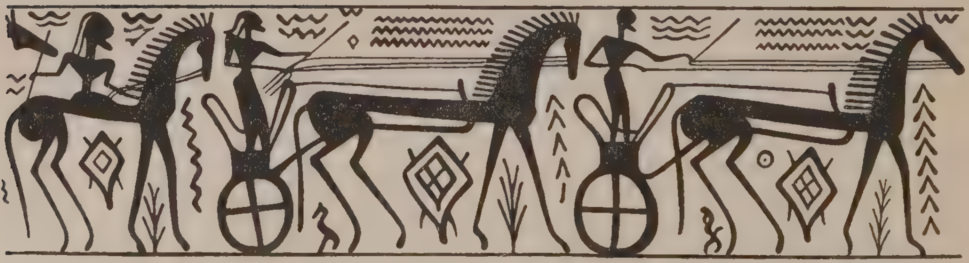
PROTO-ATTIC

(No. 630)

630. Proto-Attic funeral amphora. Accession No. C.951. Height, 0.457m. (18 ins.). Maximum diameter, 0.19m. (7 1/2 ins.). From Phaleron.



(Neck)



(Main Frieze,—part)

630=C.951

Buff clay. Paint mostly black but changing in places to reddish brown. This amphora is one of the slender type belonging to the very end of the Geometric Style at Athens when Oriental influences were beginning to make themselves felt. Around the lip are two snakes, and a snake crawls up either handle.

The main frieze around the body depicts a procession of four one-horse chariots and a horseman. All the men on the vase have long hair. The horses are beginning to show a little more realism, *e.g.*, in roundness of form and indication of joints, than in the earlier Geometric Style proper. The field, wherever it is not occupied by the horses, men, and chariots, is filled, in the manner customary to the Geometric and the Orientalizing styles, with all kinds of ornamental patterns, wavy lines, lozenge patterns, chevrons, small birds, plant-like objects, etc. Three of the chariot drivers hold a goad in their left hand in a well-known manner, but the fourth (well seen in the centre of the photograph) holds what seems a trident with the prongs directed towards him (unless these are just the ends of the reins; in this instance it is difficult to be sure from the vase itself what the painter intended). If this is a trident, we have apparently the earliest known representation in Greek art of Poseidon Hippios. Perhaps the next in point of time occurs on an early VIth century Attic kylix with offset rim in the Bibliothèque Nationale; cf. De Ridder's *Catalogue*, I. 314 (fig. 36, p. 208). Poseidon with trident is seated on a winged horse.

Around the shoulder is an animal frieze of (on either side) two grazing deer followed by a horse.

On either side of the neck is a procession of men (four on one side and three on the other) walking to left and to right respectively. Each clasps his hands before him. Either scene is bounded above by a border of four grazing deer and below by a border of volute spirals horizontally arranged.

The whole surface of the vase, where not occupied by the figured scenes above described, is covered with geometric patterns alternating with narrow circular bands.

Owing to the soil in which the vase has lain the representations on one side (the reverse) are considerably corroded. The obverse, however, is very well preserved. The snake on one handle (that to right in the photograph) has been restored. The vase is otherwise intact.

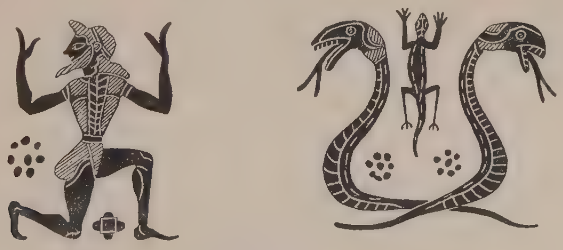
Vases of this particular date and style are not very common. There is, however, a good example in Copenhagen, (Musée National, v. *Corpus Vasorum Antiquorum*, Danemark, No. 2, Copenhague, Fascicule 2, IIIH, pl. 73, No. 3). Cf. also Pfuhl, *Malerei und Zeichnung*, III, Fig. 79. There is a photograph of a vase of this style with a similar chariot frieze in a catalogue of Messrs. Spink & Son, No. 65, of date 1925, p. 33, from the Rosenberg collection. Another such vase, rather more squat, in Univ. of Pennsylvania Museum, Philadelphia.

c. 725-700 B.C. (**PL. CI**).

CORINTHIAN

(No. 631)

631. Corinthian alabastron of developed style. Accession No. C.936. Height, 0.092m. (3 5/8 ins.). From Corinth.



(*a*) 631=C.936 (*b*)

Buff clay. Decoration in purple, red, and black. Flat lip sloping slightly to centre hole; on the upper surface twelve radiating petals; round the edge of lip, a row of dots. Solid handle pierced with string-hole, and painted all over in black. Around the neck on a level with handle, a series of nine vertical petals. On bottom, a series of eight longer alternating with eight shorter petals, all radiating from centre; black slightly touched with purple.

(*a*) Warrior running to right in *knielauf* position, right leg bent at knee, which reaches to the ground. Both arms bent at elbow and hands raised to a level with the head. The warrior looks backwards, the head being merely set on in the reverse direction in the usual archaic manner. His hair, beard, and short cuirass are indicated in red. Details are added in incised lines. Between his legs, two petals forming a cross, and to either side a circle of dots around a central one, each of eight dots in all.

(*b*) Two snakes, back to back. Between them, a lizard seen from above. Details of the snakes are rendered by red and purple patches (red especially around the heads), and by incised lines (the scales). The forked tongues of both serpents project and quiver vigorously. Patches of purple and incised lines are similarly used for the lizard. Within the coils of the two snakes are two rings of seven and eight dots respectively, similar to those on either side of the warrior.

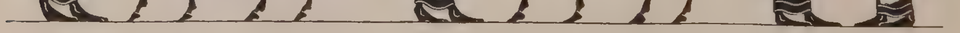
Small creatures such as we have on this alabastron are part of the general *répertoire* of Corinthian vase painters. On similar vases, such as the present, they frequently form the whole subject, but on the larger vessels (such as the well-known krater in Berlin with the departure of Amphiaraos, Furtwängler-Reichhold, Taf. 121), they are dotted about amongst the main figures. Besides the snake and the lizard, we often find the hare, hedgehog, grasshopper, etc. The present vase is a very fine, delicate, and well preserved example of the Corinthian alabastron.

Cf. for style and shape, *e.g.*, Sieveking und Hackl, *Die königliche Vasensammlung zu München*, I Band, Nos. 282-284, taf. 9. (**PL. CII**).

ATTIC BLACK-FIGURE

(Nos. 632-633)

632. Attic black-figured kylix with straight off-set rim. Accession No. C.950. Diameter over handles, 0.35m. (13 3/4 ins.). Maximum diameter of bowl, 0.27m. (10 5/8 ins.). Height, 0.143m. (5 5/8 ins.).



(*a*)

632=C.950

I—Circular medallion with figure of a kneeling hoplite to right, surrounded by a border of tongue pattern within four thin lines on either side. The tongues are alternately red and black. The hoplite holds his shield before him in the attitude of defence; his short sword is drawn and held downwards, ready for action, in his right hand. He also wears a crested helmet, and his sword sheath hangs at his left side. His left foot is in front, his right foot behind, the right knee consequently pointing downwards towards the ground, while the left points upwards. White is added for the outside of the shield and details such as the hilt of the sword.

(*a*)—Group of men standing, and boys on horses. From left to right, man wearing long chiton and himation facing right and apparently welcoming youth who rides towards him on horseback. The youth wears only a short chiton. Then follows a similar group of a man and youth on horseback, and to the right of this a group of two elderly men conversing; both wear a long chiton and himation. Above, on the lip, after either youth on horseback, a bird flying to left. Purple is used for the men's himatia, details of the horses and of the birds' wings; white for the men's and the boys' chitons. The drawing is good and precise; incised lines somewhat sparingly used. The drawing shows considerable development, *e.g.*, in some of the men's hands which are becoming emancipated from the archaic style.

(*b*)—Similar scene with the same figures, but considerable pieces restored.

Below, the black portion extending from the figure frieze to the bottom of the foot is interrupted about an inch below the figures by a fillet in the red ground of the clay containing four thin lines in black running around. On the underside of the foot there is also a thin brownish black circle. The excellence of workmanship can be well seen here in the hollow on the underside of the foot at its junction with the bowl. The colour and glaze are very fine. The handles are painted black except for a thin strip on the insides.

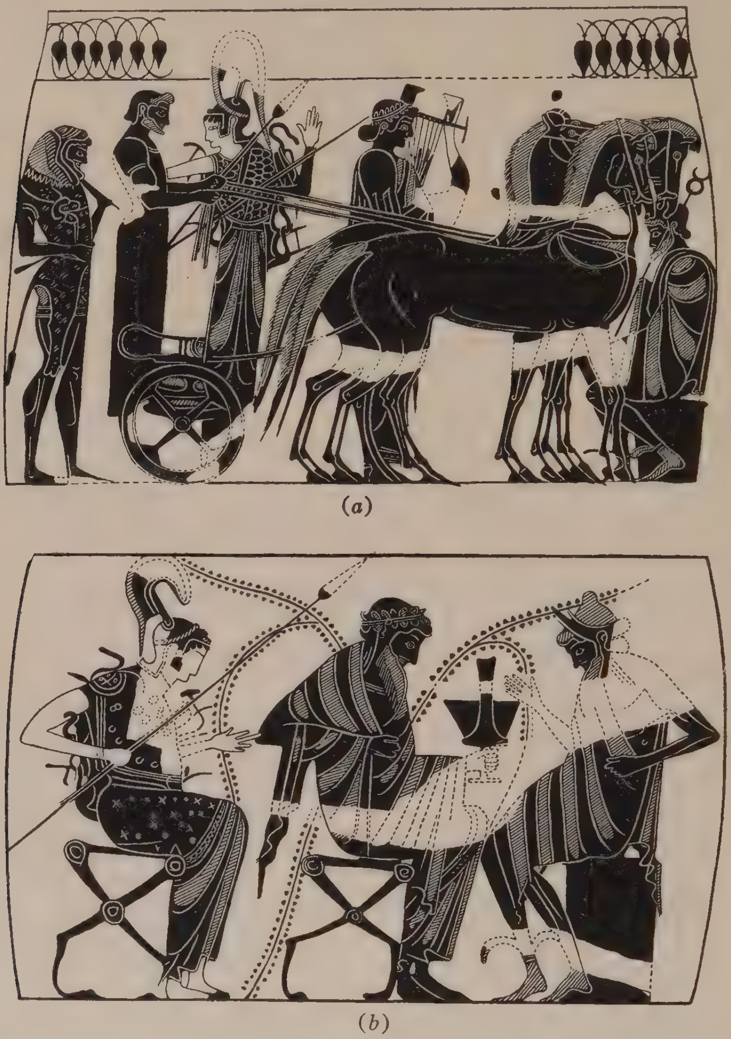
Broken and repaired. There are some restorations on (*b*): part of the first man from the left, forepart of the first horse, head and neck of the second horse, upper part of body and head of its rider, most of the second bird, upper part of body and head of the two old men on the right, and junction of bowl and handles. In several places the restorer has tried to continue the incised lines across the original surface with the usual disastrous effect. (*a*), however, is much freer from this.

This kylix belongs to a class which has often been miscalled Corinthian (cf. Beazley: *Attic Black-Figure: A Sketch*, p. 12), but is really Attic of the second quarter of the sixth century. Its characteristics are: a very short, stout stem and thin, delicate foot, a rather deep bowl, and the off-set rim, which is usually either straight or slightly concave. Some cups of the series have two bands of decoration, one on the handle frieze, another on the lip, as with the Little Master cups; others have a single band of decoration spreading over both zones. One group of this latter series has scenes of revellers (the "Komast" cups); another is called the Siana group, from the fact that a number of them were found at Siana in Rhodes. For the shapes of some good examples of this type of cup see *Corpus Vasorum Antiquorum*, Copenhagen, No. 3, pls. 113 and 114; *Corpus Vasorum Antiquorum*, Br. Mus. No. 2, III He, pl. 9; De Ridder, *Cat. des vases peints de la Bibliothèque Nationale*, I. 314 (pl. VII); see also Beazley and Payne, in *J.H.S.* XLIX, Pt. II, 1929, p. 260, No. 25, and Pfuhl, *Malerei und Zeichnung*, I, p. 274, who points out that the overlapping of the figures over the two zones is not a very happy idea, but is made the best of when the scene is a banquet, and the diners appear on the lip, whilst the tables and viands are on the body of the cup. It is emphatically time that the old habit of calling these cups Corinthian should be abandoned in the light of recent knowledge. Corinthian influence there is, but then influences from all sources are found in Attic workshops (cf. *e.g.*, the Dinos in the British Museum published by the writer in *J.H.S.* XLVI, 1926, pls. 12 and 13, pp. 250-252, which had been variously styled Ionic and Corinthian, but is in reality Attic and nothing else). We know that the Attic potters, Xenokles, Tleson and Hermogenes, amongst others, favoured this shape of kylix a good deal (cf. Hoppin, *Handbook of Greek B.-F. Vases*, pp. 376-7, 421, etc.) and that Nikosthenes practised overlapping even on amphorae (cf. *e.g.*, *Ashmolean Vases*, Fig. 18, p. 11). There can be no doubt that this technique issued from Attic manufactories.

Second quarter of the sixth century B.C. (**PL. CIII**).

633. Attic black-figured panel amphora. Accession No. C.949. Height, 0.372m. (14 5/8 ins.).

Glaze and colouring very brilliant. Edges of the broad, flat, ribbon handles flanged and decorated with vine leaves. At the top of either panel, border of lotus buds with interlacing stems. Around the base, pattern of rays.



(*a*)

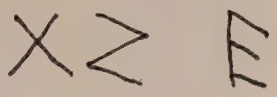
(*b*)

633=C.949

(*a*)—Introduction of Heracles to Olympus. In centre to right, quadriga with the charioteer standing in the chariot and holding reins. He is clad in the usual long chiton with no folds indicated. On the far side of the chariot stands Athena facing, but with head turned to the spectator's left. She wears snake-fringed aegis and tall crested helmet, and with her right hand holds a spear transversely across her body. Her face and hands are rendered in white with accessories of purple on the helmet crests and long chiton. She is looking towards Heracles who stands behind the chariot, and seems to be urging him on. Heracles wears a lion skin over his head and down his back, and carries a club over his left shoulder. On the other side of the horses, preceding Athena in the procession, walks Apollo Citharoedos, carrying a lyre of eight strings, and crowned with laurel wreath. In front of and below the horses' heads is seated Hermes holding caduceus and waiting until his services are required. Of the horses, the fourth is but slightly indicated, all that appears being the region of the eye (above the eye of the third horse), the legs and the tail. The manes and tails of the horses are indicated in purple, and there are various other purple touches, *e.g.*, the hair and beard of Hermes, the folds of his himation, his winged boots, part of Heracles' lion skin, and the hair and beard of the charioteer. The subject is familiar, admitting of many variations in details. For examples, cf. *B.M. Cat. of Vases*, Vol. 2, 1893, pp. 23-25. The two chief divisions into which the representations fall are (1) Heracles being conducted to Olympus, in which Athena and the chariot usually figure, (2) Heracles received into the presence of Zeus. No attempt need be made here to give an exhaustive list of such vases, but other good examples will be found in *Ephem. Arch.* 1885, pl. 3; Berlin *Catalogue*, No. 2060, and Rayet et Collignon, pl. 8. The present vase is different from any of the other examples.

(*b*)—Athena, Dionysos, and Hermes seated. Dionysos is the central figure, seated on a folding stool to right. He is clad in a himation wrapped closely about him. His left hand held in front of him holds a kantharos. His right arm, bent at the elbow, is held across his breast. He wears a crown of ivy leaves. Behind him, *i.e.*, to the left of the panel, is Athena, likewise seated to right on a folding stool. She wears snake-fringed aegis and tall crested helmet. Her right arm, bent at the elbow, is held slightly back and grasps a spear held transversely across her body and pointing upwards. Her left hand she extends at about the level of her waist in front of her. Her feet, hands, arms and face indicated in white; folds of her chiton (as of those of Dionysos and Hermes also) are indicated in purple. In front of Dionysos, in the right hand portion of the panel and facing him, is Hermes seated on a solid block. He wears *petasos* and winged boots. The upper part of his body is naked, but from waist to knee he is wrapped in a himation. He is bearded like Dionysos and his gaze is directed downwards. His right hand is held in front of him as though about to receive the kantharos from Dionysos. His left arm, bent at the elbow, is held by his side and slightly backward. Vine sprays radiate from Dionysos about the whole panel in the familiar manner. The border of lotus buds with interlacing stems continues around the top as on the obverse.

The hollow of the footstand externally is divided by a cross into four segments, three of which contain the following graffiti, one letter in each section,



(*c*)

633=C.949

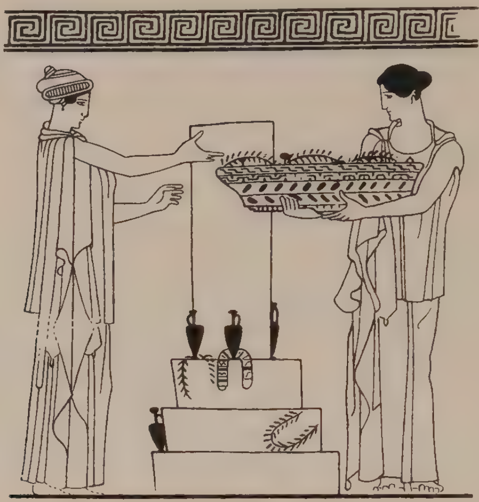
There are slight restorations at the junction of the body and footstand and on the upper part of the reverse (right hand and shoulder of Hermes, part of crest of Athena's helmet and part of aegis, Dionysos' left hand and part of his himation from thigh to knee). In places on both obverse and reverse a clumsy restorer has tried to continue incised lines over the original surface. A reference to the drawings will show restorations and missing parts. On the obverse are two dents, one just in front of Apollo's lyre, the other between Athena and the charioteer at breast level. Both these must have been made after painting, but before firing.

c. 525 B.C. (**PL. CIV**).

WHITE GROUND LEKYTHOS

(No. 634)

634. Attic white ground lekythos. Accession No. C.948. Height, 0.324m. (12 3/4 ins.). Maximum diameter, 0.108m. (4 1/4 ins.).



634=C.948

Around the top, just below shoulder, meander pattern.

The scene represents two women standing one on either side of a tomb, on the steps of which are grouped lekythoi and wreaths. Both women are clad in the long Doric peplos extending to the feet, and have their arms bare. The one to the right has her head bare and holds out in her arms a basket containing offerings and wreaths. The one to the left stands facing the former across the tomb and stretching out her arms to take some of the objects from the basket. Her hair is enveloped and tightly bound in an encircling *sphendone* or coif; her whole figure leans forward in the act of reaching towards the basket. Both women wear earrings. The drawing is in a dark brown paint, approximating to black in places.

The style is that of the Sabouroff painter, and the vase should be added to the list of white ground lekythoi so attributed in Beazley, *Attische Vasenmaler*, pp. 265-6. For this painter v. also Beazley, *Vases in Poland*, pp. 32-3, 34, 80. The present lekythos has been mended, but nothing is missing. It is hitherto unpublished, having come to light in 1928.

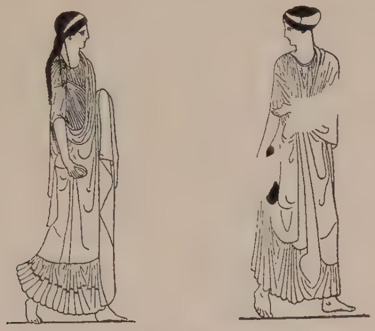
c. 460 B.C. (**PL. CV**).

ATTIC RED-FIGURE

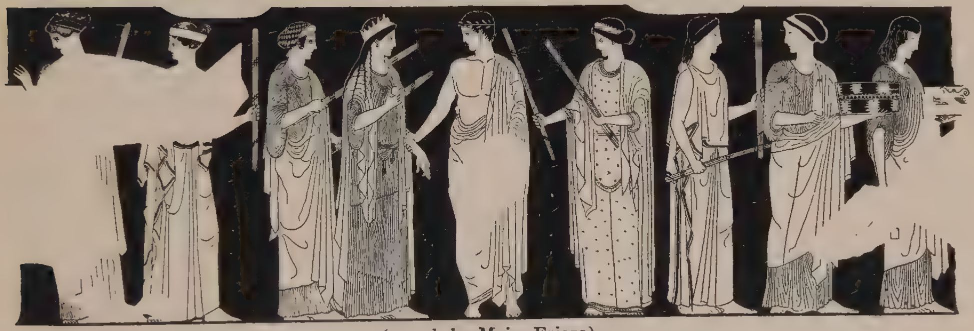
(No. 635)

635. Red-figured Loutrophoros by Polygnotus. Accession No. C.935. Height, 0.781m. (30 3/4 ins.). Maximum diameter of lip, 0.254m. (10 ins.); of body, 0.229 m. (9 ins.); across handles, 0.222m. (8 3/4 ins.). Found near Athens.

This graceful vase consists of a wide, flaring lip, a tall, narrow neck, with long flat ribbon handle on either side, the main body of the vase tapering below to a narrow stem, which rests immediately on a flattish footstand, a little narrower than the mouth of the vase. From top to bottom the vessel is decorated with an egg-and-tongue pattern at junction of neck with lip, two female figures on the neck, one at either side, a complex of palmette, egg-and-tongue, plain tongue, and diagonal scroll palmettes extending from the lower part of the neck to the shoulder, a marriage scene on the body, bordered below by an egg-and-tongue and scroll palmettes. Under all, on the slim stem, a pattern of vertical rays. The two female figures on the neck are probably the bride and her mother. There are eleven figures in all, two on the neck and nine around the body.



(*a*, *b*=neck)



(*a* and *b*=Main Frieze)

635=C.935

On the neck are two figures, one on either side, between the handles: (*a*) probably the bride, wearing a long Ionic chiton to the feet and himation draped over her left shoulder and thrown across her left arm. In her right hand she holds inverted what is apparently a *phiale mesomphalos*. Her hair is bound with a *sphendone*, broadening to the front; down her back and over the shoulders it falls in four plaits. She is stepping forward, the act of walking throwing out the lower part of her chiton into a fan-like sweep; (*b*) a more mature woman, perhaps the bride's mother, draped in a full length chiton reaching to the feet. Her hair is bound with an *opisthosphendone*; as she advances to right, she turns her head backward, at the same time reaching back across her body with her left hand which holds some object undiscernible; the cuff of this sleeve, on the forearm, has an ornament of five dots. With her right hand she daintily picks up the hem of her skirt in a well known archaic manner (cf. *e.g.*, the Kore of Antenor).

On the body is (*a*) a group of the bridegroom receiving the bride, flanked on either side by attendants. The groom stands facing, but with his head turned to his right, and gazes earnestly at the bride, whose left wrist he grasps with his right hand. He wears a himation falling from his left shoulder down the front, and draped round his back and again across in front from right hip to left shoulder, leaving rather more than the right half of his chest bare. He has a slight growth of hair on the cheeks below the ears, and wears a wreath of bay. He is the only male figure on the vase. Next to him stands the bride, who has now discarded the *sphendone* she wears on the neck (if we are correct in identifying her with the figure on the obverse of the neck) for the bridal crown, which is in thick white paint covered with a thin brownish wash. She wears a long, heavy ceremonial robe enveloping her from neck to feet except for the forearms; it has a slit down her right side, where the edges can be seen falling in large folds, but not open sufficiently to reveal the body. Her right hand, held across her breast, carries an apple or pomegranate; her hair falls over her shoulders in front and down her back in four or five tresses. In her ear is a circular ear-ring. Behind the bride stands an attendant bearing a bridal torch in either hand, and wearing a long chiton and himation; her hair is enclosed in a *sakkos* ornamented with diamond pattern, from which a few locks escape behind, and a larger mass of hair in front of the ears; above the forehead, and partly covered by the *sakkos* is a prominent *sphendone* or fillet. In the rear of this attendant, and just under the handle, stands another, with body facing the spectator, but head turned back, away from the bridal group. She also has a torch in either hand, which she holds out away from her, one to either side; she is clad in a Doric peplos, with conspicuous black border, visible at the overfold and down the opening on her right side. Her hair, which seems more curly and unruly than that of the others, is confined by a broad band. On the side of the bridegroom removed from the bride stands a woman attendant, holding out in either hand a torch, and magnificently attired in a long, voluminous chiton decorated all over with small crosses, and having a border of dots at the neck and the feet, and on the cuffs. Round her waist is a belt, below which appears a sort of apron-shaped piece inlet into the garment: from this a straight seam descends to the feet. Draped across the back and over her shoulders in front she also wears a himation, hanging down to below knee level. Her hair is rolled up into a chignon at the back and bound with a *sphendone.* Her body is facing, but hands and head are directed towards the bridegroom on her right.

On the reverse (*b*) the bride's attendants are busy preparing. Under the second handle is another figure in a Doric peplos. She faces right, has a Doric peplos with a dark border, and wears a wavy ribbon or fillet on her head, which, however, does not prevent her short hair from falling in a mass on to her shoulders and back. In her left hand she holds a torch vertically, and in her right, one horizontally. Next is an attendant clad in Ionic chiton and himation, her feet directed to right, her body facing and her head turned backwards towards the last figure. Her right arm is bent at the elbow and held horizontally across her body, and in the hand is an object indistinguishable. Her left arm, held forward and horizontal, and likewise bent at the elbow, supports a box or *cista*, probably containing articles of the bride's toilet, decorated in two bands each having a row of black rectangles from which small spikes project on either side: the two bands are separated by a horizontal row of large dots, and the individual black objects by vertical rows of smaller ones. Her hair is done closely about her head, and bound with a *sphendone.* Her neighbour on the right is a young girl with short loose hair reaching only to her shoulders. She wears an Ionic chiton and himation, the latter thrown over the left shoulder, round the back and the right hip, and so across the front in the usual way. Her right arm hangs down and evidently once held some object of which only a small portion remains at the bottom, owing to a gap in the vase. Her left arm is extended and helps to support a toilet-box held by the next attendant, of whom only the head and right shoulder, the two hands, and a portion of drapery at the back and round the feet remain. She faces left, and, along with the last figure, is inspecting the contents of the toilet-box from which she seems to be removing some article. The box is divided into two zones by a series of six horizontal lines across the middle; the upper at any rate of these two was decorated with symmetrically arranged spirals. Her hair is closely bound upon the head by a series of crossed fillets; she was evidently wearing the Ionic chiton and himation.

The vase has been broken into small pieces and repaired. The chief restorations are part of the bridegroom's body from the waist downwards towards the right calf, the upper part from waist to neck of one of the attendants in Doric peplos under one handle, the greater part of the attendant next to her, except for head, right shoulder and feet, and a piece of the drapery and right hand of the youthful figure adjoining the last and helping to hold the toilet-box. Some restorer has also sketched in roughly the outlines of the missing parts of figures but has not ventured on internal lines. The complex shoulder decoration becomes less careful on the reverse, where for the fine and detailed scroll of palmettes is substituted a less detailed leaf and dart pattern of clumsier execution. Evidently in the position for which the loutrophoros was originally intended the reverse would not normally be seen, and as a consequence less care was expended on it: possibly the formal decoration, other than the figures, is the work of another hand.

For some characteristic features of Polygnotus' style which appear on the present vase comparison should be made with *e.g.*, the obverse of the signed stamnos of Polygnotus in the British Museum (Hoppin, Hbk. *R-F. Vases*, II, p. 379). Amongst these features are the egg-and-tongue decoration hiding the junction of handles and body, the side whiskers of Heracles, the *sphendone* of the female figure to the right, which broadens out to the back as on the present vase, the decoration of crosses and dots on her himation, and the manner in which she plucks at her chiton with the left hand.

Polygnotus, the vase painter, seems to have been about a decade younger than the famous wall painter of that name, *i.e.*, c .450-30 B.C. He was conservative, belonging to a group which retained the pure vase style and refused to be influenced by the Polygnotan monumental wall paintings. See Beazley, *R.-F. Vases in America*, p. 171, No. 1 (list of vases by Polygnotus); Hoppin, *Handbook of R -F. Vases*, II, pp. 374-385; Robert, *Mon. Ant. Linc.* 1899, pp. 1 sqq.; Orsi, *Mon. Ant. Linc.* 1906 (not 1907 as Hoppin) Vol. XVII, p. 503; Beazley, *Vases in Poland*, pp. 53-4, 58-9, 80. Of the five signed vases, two are in London, one in Brussels, one in Moscow (not in Hoppin; v. *Arch. Anz.* 1927, pp. 75 and 78) and one at Syracuse. Also a signed fragment in Tübingen, Watzinger, *Griechische Vasen in Tübingen*, E106, Taf. 28. Mr. Beazley has seen the present vase and first attributed it to Polygnotus; he regards it as 'a very good work of his'.

Polygnotus belongs to the early Fine Style, and is a contemporary of Hermonax, to whom, however, he is much inferior in fineness and delicacy of drawing and in the representation of action (Robert, *Mon. Ant.*, *loc. cit.*, p. 1). Compared both with the great painters of the period immediately preceding, Euphronios, Duris, Brygos and Hieron, and with the sculptors of the Parthenon, Polygnotus is lacking in animation, vigour, and originality of design. Compare the horse of the Amazon on the Syracuse pelike (Hoppin, *loc. cit.*, p. 381) with any from the Parthenon frieze; and note the touch of archaism still to be found in the eye of the warrior in this same Amazonomachy scene (better seen in Orsi: *Mon. Ant. Linc.* 1906, Vol. XVII, p. 503, pl. 43). As Orsi says, Polygnotus is 'ancora titubante fra il vecchio ed il nuovo'; or again, 'attaccato al vecchia maniera', 'non completamente libero di qualche durezza'. He is solemn and lacks suppleness of imagination, the power to 'let himself go'. All this is, of course, relative, and must be interpreted in relation to his contemporaries such as Hermonax; it does not mean that he is not making considerable advances on his predecessors in the realm of technique. As Beazley says (*R.-F. Vases in America, loc. cit.*), 'the lines are longer and more fluid, the figures softer and fleshier, the whole drawing broader and less archaic'. Less archaic, but not completely emancipated therefrom.

A R-F. loutrophoros with a funeral scene, of almost identical shape with the present vase, but with cruder painting, has lately been acquired by the British Museum. Cf. *Br. Mus. Quarterly*, Vol. V., No. 1, 1930, pp. 11, 12, and pl. IV.

The loutrophoros has not previously been published, and adds another to the list of known vases by Polygnotus.

About 440-430 B.C. (**PLS. CVI-CVIII**).

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